

MAXIMUM ROCKNROLL

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ALSO IN THIS ISSUE:

FASTBACKS RICHIES
MONOMEN NAKED AGGRESSION

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT PLEASE LIST MRR AS SOURCE CREDIT.

CH-CH-CHANGES!

I guess you could say that the following chain of events are just another indication of how deep the so called recession (yeah, right, let's get real - it's the "d" word, depression) is hitting. It's a pretty weird situation, but after a lot of consultations between Al and the Flipside crew and Martin, Suzanne, Mike and myself here, we've come to a pretty momentous decision. Because of financial problems at Flipside, and a cash surplus at MRR, we've decided to merge. It's not really a "leveraged buyout" or whatever they do on Wall St.. This is more of an act of economic necessity in order to maintain (to a decent degree) two periodicals, as opposed to unbridled growth caused by economic cutthroat competition.

Anyway, because of these inequities, beginning in about four months, we will both share the same 144 pages monthly. 5/8 of the pages (90 to be exact) will be MRR and 3/8 (54) will be Flipside. (This seemingly arbitrary proportion was calculated roughly along the lines of how much of Flipside's debt MRR bought). It's actually quite complicated trying to figure out how we'll all share the same "house" or "vehicle", and although ultimately MRR will "own" Flipside, each will try to preserve a certain amount of its own identity. We are still in the process of trying to name this new "entity" (lots of really *bad* names are being bandied about, believe me). I felt the best idea was to have an MRR cover on one end and a Flipside cover on the other, but this brought up a host of new problems, such as do we have a newsprint cover on one end and a glossy on the other? Obviously that is impossible and one of the reasons this idea won't fly. So, at the moment, it seems we will have an overall title and then two magazines following each other.

Ad rates will have to be ironed out to a uniform standard, separate production facilities will be maintained (unless costs there continue to rise), and distribution will remain the same since both of us currently go through Mordam. Subscription lists will be combined and adjustments made accordingly.

All in all, both staffs feel this is the best way to continue serving the scene, that if we can't have two healthy, regular mags, we can at least have one mega-zine. But it is strange, and there always seems to be new wrinkles coming up that cause re-evaluations. For instance, MRR and Flipside have 2 very different ad policies. We tend to be more selective when it comes to corporate, racist, sexist ads; they tend to have the "anything goes" philosophy. The same could be said (to a lesser degree) of our contents policies - interviews, articles, reviews. But because MRR will have the controlling interest in the new entity (the company name - not the zine name - will be Maxide Corp.), our ad policy will apply to all 144 pages. MRR will be completely responsible for other content on our pages but will have a veto over controversial items on the Flipside pages. The Flipside crew is obviously aware of this, and hopefully that sensitivity in this new "relationship" will eliminate the need (which is admittedly ugly) to exercise such power. We too are trying to be aware of the abuses such power can lead too, but the dynamics keep getting trickier as we try to think this out down the road.

I feel like some CEO reporting to the stockholders or employees, but maybe that's what's really happening. (an outgoing one--see my column this issue for more on that). It's not as "cold" as corporate America, and we are trying to largely preserve two distinct groups, co-existing in one new body, but it still smacks of "big business". If we didn't make this move, there ultimately would be only one of us left, which is not a good sign of health for the whole scene. But I'm sure you'll be reading more about this next month from our "libertarian" columnists, Mykel and Jeff - in fact I *know* you will. But it's funny how they can be so conservative when it comes to most political and social issues and yet when the Reagan/Bush fallout trickles down to our level they turn into wimpy liberals and are against it. I'm sure you'll let us know what you think, too - Thanks,

Tim

SHITWORKERS

Steve Aycock	Suzanne Bartchy
Jerry Booth	Mel Cheplowitz
Brian Devereux	Chris Dodge
Joe Donohoe	Lali Donovan
Gardner Fushuhara	Karin Gembus
Walter Glaser	Katja Gussmann
Lance Hahn	Harald Hartmann
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Kent Jolly	Jux
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Harry Sherrill	Dave Stevenson
Steve Spinalli	Martin Sprouse
Cammie Toloui	Matt Wobensmith
Miriam Wilding	Eric Wilson
Joel Wing	Jeff Yih
Tim Yohannan	

CONTRIBUTORS

Mykel Board	Ben Weasel
Lawrence Livermore	Sam McPheeters
Bill Collins	Murray Bowles
Jennifer Blowdryer	Jeff Bale
Joachim Hiller	Sergey Chernov
Dave McIntyre	Steve Dore
Chrisser	James Henry
Blockhead	Eric P Butte
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MAXIMUM ROCKNROLL RADIO

Mike Gill
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Kenny Kaos
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Last Will

Michelle Haunold
Radley Hirsch
Barry Lazarus
Jon Von

CFMU Hamilton, Ont 93.3FM Mon 11:59 PM
CKMS Waterloo, Ont 94.5FM call station
KABF Little Rock, AR 88.3FM Fri midnight
KALX Berkeley, CA 90.7FM Weds midnight
KCPR San Luis Obispo, CA 91.3FM Thurs 5PM
KSCL Shreveport, LA 91.3FM Weds 10PM
KZUM Lincoln, NE 89.3FM Weds midnight
WCNI New London, CT 91.1FM Sat midnight
WJMM Decatur, IL 89.5FM Sat 10PM
WLCX Farmville, NE 90.1FM
WRUV Burlington, VT call station
WTSR Trenton, NJ 91.3FM call station
WYRE Waukesha, WI 103.9FM Fri 8PM & Sun 9PM
WZRD Chicago, IL 88.3FM Sun 3:30PM
Radio Pomme Louviers, France 91.6FM Sat 5PM
A Slot Helmond, Holland call station
Canal Sud Toulouse, France 92.6FM Mon 6PM
Radio Dio Saint-Etienne, France 89.6FM Sun 7PM

RADIO STATIONS: MRR Radio shows are available for stations only. Requests for info should be on station letterhead. Contact us at the address on the next page.

MAXIMUMROCKNROLL

SUBSCRIPTIONS:

• **U.S.:** available from U.S. address below. Copies are \$2.50 each/ 6 issues sub for \$15.00. Calif residents, it's \$16.25.

• **Canada:** available from U.S. address at bottom of page. Copies are \$2.75 each/ 6 issues sub for \$16.50 (US dollars).

• **Mexico:** available from U.S. address at bottom of page. Copies are \$2.75 each/ 6 issues sub for \$16.50.

• **U.K.:** available from MRR/ PO Box 59/ London N22/ England. Copies are £2.50 each/ 6 issue sub for £10.00. Write this address for European distribution too.

• **Europe:** available from U.K. address above. Copies are \$4.50 each/ 6 issue sub for \$24.

• **Australia, Asia, Africa:** available from U.S. address below. Copies are \$6.25 each/ 6 issue sub for \$37.50 (US dollars).

• **South America:** available from U.S. address below. Copies are \$4.50 each/ 6 issue sub for \$27.00.

BACK ISSUES AVAILABLE:

Back issues #37, 43-52, 55-64 are \$1.50 each ppd in U.S. (\$1.65 in Calif), \$2 Canada, \$2.75 So America, \$4.25 Asia & Australia (all from MRR/US). Same issues are £1.50 for U.K. and \$2.50 for Europe (from MRR/UK). Back issues 66-100 (pts 1&2) are: \$2.50 US, \$2.75 Canada, \$2.50 Mexico, \$5.50 Asia/ Australia, \$3.00 So America. Back issues 101-105 are as stated above in sub info. UK office only has issues 90-present. For earlier issues to UK & Europe, write MRR/US, cost is \$5 per issue.

DEADLINES FOR NEXT ISSUE:

Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: backlog--write or call now!
Ad Copy In: 1st of month--absolutely no later!!

AD SIZES AND RATES:

1/6 page: (2 1/2" x 5") \$25
1/3 page: (2 1/2" x 10") \$40
1/3 page: (5" x 5") \$50
1/2 page: (7 1/2" x 5") \$100, 2 or more items!

CLASSIFIEDS: 40 words cost \$2/60 words max for \$3. No racist, sexist or fascist material. Send typed if possible. Cash only!!!

COVER: Artwork by K.C. Angel

SELL MRR AT GIGS: Within U.S., we'll sell them to you at \$1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need business address to UPS to.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at (415) 243-8230.

Please send all records, letters, articles, photos, interviews, ads, etc., to:

MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760
(415)648-3561

MAXIMUMROCKNROLL

TOP

For what it's worth, here's some of the MRR crew's current Top 10 lists. Please send us your records (2 copies of vinyl, if possible--one for review and one for airplay), CD-only release, but no tapes yet).

10

SUZANNE BARTCHY

BRUTAL TRUTH-Birth of Ignorance-EP
NEUROSIS-live
ONE BLOOD-Efficiency of The Free Enterprise System-LP
JAWBREAKER-live
DOG FACED HERMANS-Mental Blocks-LP

CHRIS DODGE

DUH-"Blowhard"LP
CARCASS-"Necroticism...Decanting The Insalubrious-CD
SCHLONG-"Waxy Yellow Buildup-LP
ROLLINS BAND-The End Of Silence-LP
EDWARD ABBEY-"Desert Solitaire"-book

LALI DONOVAN

BAD RELIGION-Generator-LP
RADON-EP/Jawbreaker-live
V/A-BUZZCOCKS comp-LP
HELMET-Unlive-LP/411-live
ONE BLOOD-Efficiency-LP

KARIN GEMBUS

ONE BLOOD-Efficiency of The Free Enterprise System-LP
HUMAN ALERT-Anarchy-EP
GRAVEL-EP
POWER TRIP-Don't Pet Me-EP
DETONATORS-Billion \$ Nazis-EP

WALTER GLASER

SUGAR SMACK-Backwash-EP
TSUNAMI/VELOCITY GIRL-split EP
BIG CHIEF-CD
SIR MIXALOT-Mack Daddy-CD
HELMET-Unlive 8-5-91-LP

MICHELLE HAUNOLD

V/A-"Something's Gone Wrong Again"-LP
CHARTA 77-"VYKORT-EP/S.D.P.-EP
NOWHERE TO MYSELF-EP
UNBORN SF-"Kymppinen"-12"/DWARVES-"I Wanna Kill"-45
DETONATORS-"Billion Dollar Nazis"-EP

MICK KRASH

GUAGE-"Blank"-EP
HIDE OUT-EP
MAZE-"Dentro Di Noi"-EP
THE METHOD-EP
LANK-live

MIKE LAVELLA

JONESTOWN-"All Day Sucker"-LP
FASTBACKS-"Live In America"-2xEP
HEADCOATEES-"We got 7 Inches-45
NIRVANA-"Hormoaning"-EP
PRISONSHAKE-"Delta St."-10"

TIMOJHEN MARK

ASSUCK-Anti-capitol-LP
ONE BLOOD-Efficiency-LP
JONESTOWN-All Day Sucker-LP
VERNON WALTERS-Retrospective-CD
DOG FACED HERMANS-Mental Blocks-LP

MIKE MCNIEL

411/BORN AGAINST-live
NEUROSIS-live
SCREECHING WEASEL-"Pervo-Devo"-EP
ASSUCK-"Anticapitol"-LP/SMILE-EP
SHORTLIVED-"Victory Garden"-EP

SMELLY MUSTAFA

M.D.C.-Cop With A Face Like Yours-LP
HAPPY FLOWERS-Peel Session-EP
HELMET-Unlive-LP
THE CHORUS-Full Circle Stop-EP
VENISON-1.15.91-EP

BRUCE ROEHR

DOLPHINS-"EURO HELL"-EP
HUMAN ALERT-"Anarchy and Justice"-EP
DERELICTS-"I Don't Wanna Live"-2x45
UNBORN SF-"Presley To Punk"-12"
NIBLICK HENBANE-"What's Your Deal"-EP

JOE DONOHUE

BULIMIA BANQUET-45
RITUAL DEVICE-45
SCREECHING WEASEL-all
CRYSTALIZED MOVEMENTS-45
HEMI-45 / JELLO BIAFRA-"Sit Down..."-8xLP

TIM YOHANNAN

LEGENDARY LUNCH-Blind-45/DETONATORS-EP
DWARVES-"I Wanna Kill Your Boyfriend-45
HUMAN ALERT-EP/CRINGE-EP
SHORT LIVED-Victory Garden-EP/SDP-EP
TIME TO THINK-Where The Hell Is Andrew?-EP

DETONATORS-Billion \$ Nazis-EP
SMUT-Wall of Hate-EP / ASSUCK-"Anticapitol"-LP
411-live
V/A-BUZZCOCKS comp-LP / "Angry Women"-new Research book
SCREECHING WEASEL-Pervo-Devo-EP

MAN IS THE BASTARD-"Backwards Species"-EP
NIHILISTICS-"Inferno"-EP
BRUTAL TRUTH-"The Birth Of Ignorance"-EP
BULIMIA BANQUET-EP
GRAVE-live

SPIDER BAIT-10"
SCREECHING WEASEL-Pervo-Devo-EP
V/A-Stupid By The Grace Of God-EP
V/A-Wally's Wild Weekend-LP
V/A-Mummies Vs Wolfmen-2x45

DOG FACED HERMANS-Mental Blocks-LP
SMUT-Wall Of Hate-EP
JONESTOWN-All Day Sucker-LP
BORN AGAINST-live
SCHERZO-live

JAWBOX-live
HEADCOATEES-Fish Pie/Come In My Mouth-EP
NEUROSIS-new stuff
DISPOSABLE HEROES OF HIPHOPRISY-Language of Violence
ROLLINS BAND-End of Silence-CD

RAMONES-"Live Fast Punk"-EP/V/A-Mummies Vs Wolfmen-2x45
FELLS/RANCID-HELLSPAWN-split EP
CEREBROS EXPRIMIDOS-"Bonzomania"-LP
FRIGGS-"Come Now"-EP
DECLINE-"Lost Again"-EP

JAWBOX-live
411-live
HOUSE OF SUFFERING-EP
ONE BLOOD-"Efficiency"-LP
SLOT-EP

TREEPEOPLE-"Something Vicious"-LP
AFGHAN WHIGS-"Turn On The Water"-EP
VENISON-"1-15-91"-EP
V/A-Mummies Vs Wolfmen-2x45
SALT CHUNK MARY-"Ormothopter-EP

BRUTAL TRUTH-Birth of EP
BADGEWEARER-F.T.Q.-LP/V/A-Mummies Vs Wolfmen-2x45
DERELICTS-I Don't Wanna live-2xEP
SCREECHING WEASEL-Pervo-Devo-EP
DETONATORS-Billion \$ Nazis-EP

HELMET-"Unlive 8-5-91"-LP
SPIDERBAIT-"P Tang Yang Kipper Bang Uh"- 10"
BULIMIA BANQUET-"Curse Me/Replete"-45
HUMAN ALERT-"Anarchy & Justice"-EP
JELLO BIAFRA-"Sit Down..."-8xLP

NIHILISTICS-Inferno-EP
DISPOSABLE NONE-2+2=None-EP
PLANET ED-EP
POWERTRIP-Don't Pet Me-EP
GROTUS-Brown-CD

SMUT-"Wall Of Hate"-45
SLAG-45
RAMONES-"Live Fast & Punk"-EP
JUST CAUSE-"No Barriers"-EP
THE LEGENDARY LUNCH-"Things I've Seen"-45

DECLINE-45
HONEYMOON KILLERS-"Hung Far Low"-EP
CEREBROS EXPRIMIDOS-"BONZOMANIA"-EP
DUH-"Blowhard"-LP
TREEPEOPLE-"Something Vicious"-LP

ONE BLOOD-Efficiency-LP/METAL MIKE-Deck The Halls-EP
V/A-Something's Gone Wrong Again-LP
V/A-Mummies Vs Wolfmen-2x45/POWERTRIP-Don't Pet Me-EP
DERELICTS-I Don't Wanna Live-2xEP
SCREECHING WEASEL-Pervo-Devo-EP

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Artist	Title	Description	Size	Price	Country
Admiral	Revolving and Loading	excellent melodic punkcore -	7"	2.10	USA
Against All Hope	Breaking Through	3 piece N.Y. band playing w/	7EP	2.35	USA
Alcoholice Cronico	Alcoholice Cronico		LP	8.80	Spain
Andinada 7	A Mala Hostia	kick-ass Spanish power fast	LP	6.00	Spain
Antichrist	Still Life	interesting hardcore with sou-	LP	5.35	USA
Bhopal Sills	EPA	pre-Pegboy folks at rock bo-	12"E	2.80	USA
Big Damn Crazy Weight	Theres	killer heavy noise assault	7"	2.35	USA
Black Market Baby	Baby Take	contains 6 tracks from LP, 2	LP	7.80	USA
Blister	Stiches	ex-Christ on Parade folk do	7"	2.40	USA
Bloodsport	I am the Game	ultra-cheap, pre-Pegboy per-	LP	3.25	USA
Born Against	9 Patriotic Hymns For Ch	hardcore - dont worry the	LP	4.80	USA
Bostonians	More Noise...	great ska/beat-metal mix of	CD	10.70	USA
Bostonians	More Noise...	same as CD	Cass	6.80	USA
Candy Machine	Candy Machine	the mystery single	7EP	2.80	USA
Cringer	I Take My Desires for Ra	imp. only comp. of 7" tracks	LP	7.70	USA
Cringer/Holy Rollers	Split 7"	more good DIY punk from the	7EP	2.30	USA
Dag Nasty	Four On The Floor	not exactly "Can I Say", but	LP	6.15	USA
Dag Nasty	Four On The Floor	same as LP	CD	10.10	USA
Danelsis	Love Machine	those Seattle punk rock boys	12"E	4.90	USA
Diatribes	Aftermath	totally ripping radical fast	7EP	3.00	USA
Dog Faced Hermans	Too Much For The Red Tie	way cool multi-dimensional p	7"	2.80	Holland
Dolomite	Venus	cool Chicago sound aka after	7"	2.30	USA
Duh	Blowhard	local conglomeration of sou	LP	5.50	USA
Eligies	Remains Now Viewable	the good stuff for real	LP	3.25	USA
El Ultimo Ke Zere	No Soporito Vuestros Can	good Spanish punk	LP	7.00	Spain
Engage	Ifs In Your Hands	diverse mid-tempo HC, anir	7"	2.80	USA
Extended Versions	Same	interesting mix of punk, ind.	LP	6.00	Austria
Firmly Bad Cop	Don't Worry	goody garage punk	7EP	1.85	USA
Fit Of Depression	The Awakening	raw, tight, no-frills punk r	7EP	2.75	USA
Fugazi	Steady Diet of Nothing	the formula continues	LP	6.20	USA
Girl Trouble/A-Bones	Sister Mary Motorcycle	cools Cramps-ish trash	7"	2.10	USA
God Bullies	How Low Can You Go	Heavy n Poundin bulliness	7"	3.25	USA
Greyhouse	Revolution by Numbers	very good melodic DCash ha-	7"	2.85	USA
Gunk	Gunk	strong Jawbreaker sound	7EP	2.80	USA
Head! Day	Patchwork	its back: Ultra-slow hooky	7EP	1.05	USA
Headfirst	The Enemy	powerful mid-tempo hardcor	LP	6.00	Spain
HEH	Per Ekse	fast fresh from Spain	LP	6.00	Spain
Interstellar Villains	Interstellar Villains	weird Velvet influenced pop	7"	3.15	Austria
Iron Prostata	Bling Me The Head of Je	Good n loud old school punk	7"	2.95	USA
Jackie	Wah You Were Here	interesting fast/slow nois	7"	2.80	USA
Judge	Revelation Can Suck It	lay it all realistic phos	7EP	3.90	USA
Kleberfont	Kleberfont	Punk/R n' R with metalish g	7EP	3.40	Belgium

924 Gilman Berkeley, California

SURFING THE WAVE OF SOCIAL DECAY

924 Gilman is an official spon-
sor of skin cancer caused by the
1992 Summer Ozone Hole.

March

20 Fri Screaming Bloody Marys,
Schlepprock, Political Blister

21 Sat Jawbreaker, Christ on a
Crutch, J Church, Good Grief,
Jabberjaw.

27 Fri Savalas, Krupted Peasant
Farmers, Transition

28 Sat Green Day, Creamers,
Wynona Riders, Prick

April

03 Fri: Detonators, Econochrist,
DC Beggars, Lizards, Sharon Tate

04 Sat: FILTH, Section 8, Total
Chaos, Lung Butter, Grimpole

10 Fri Common Wealth (DC), Un-
dertow, Monsula

11 Sat **Stupid Theme Nite**
--Econochrist vs Chicanochrist--

with Gr'ups, Pinhead Gunpowder
17 Fri Jonestown, Trenchmouth,
Unwound, Moltrifrid

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discs are the same weight as 12" or LPs.

	USA	Can	West	Europe	Asia/Pac	Sur
initial charge 1 LP	1.05	3.50	3.66	5.85	7.40	7.53
initial charge 1 7"	1.05	1.05	1.81	2.35	2.85	2.93
each additional LP	0.22	0.65	1.50	2.65	3.65	3.70

Artist	Title	Description	Size	Price	Country
Dark Star	88	lots of fantasy/horror/adve	print	1.80	UK
Dear Jesus	839	w/ Mykel Board, Reverend	print	1.00	USA
Fipside	Jan/Feb '92	full color cover, five usual	print	1.50	USA
Fragments Of A Silent	Anthology Of Radical Ficti	fiction, art, photography by	print	1.80	USA
Haiball	82	w/ Nation Of Ulysses, Holy	print	1.20	USA
Harley Krishna	82	self-proclaimed "graphic	print	2.00	USA
Hi Rhino	819	w/ Front 242, My 3 Sons,	print	1.50	USA
Marcha	Marcha	History of Brazil Hardcover	print	2.80	Brazil
Marks In Time	The Very Early Go Go's	photos, lyrics, song lyrics,	print	2.60	USA
Moshable	87	Well Donell D.O.A., Muckey	print	1.80	USA
Mudlap	82	fun things to do and differ	print	1.20	USA
Murder Can Be Fun	1992 Datebook	a twisted event for every	print	1.20	USA
Peas For Sanity	82	w/ Tomas Squip, Joel Hopp	print	0.80	USA
Shift	Shift	new issue - Russian Indy r	print	1.80	USSR
Spoony, Mark	Scar	thoughts from the mind of	print	1.20	USA
Starm Warning	821	yet speak out against w	print	1.70	USA

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NM35 Billingsgate "No Apologies" LP(D) CS (D)
CD (E)

RV22 Burn 7" (A) / CS (A) CDS (C)

WSR3 Carry Nation 7" (B)

INJ07 Clutch "Pitchfork" 7" (A)

ND01 Dead Image "Forward" 7" (A)

NS01 Drift Again 7" (A)

CCS1 Face Value "Outside Looking In" CSS (A)

CR04 Face Value "LOUD" New live 7" (B)

CS01 Far Side "Keep My Soul Awake" 7" (A)

HD72 Four One One "Say It" (B)

WSR7 Four One One "Isn't Me" LP (A) CD (G)

PB01 GO! "Live in Utrecht" 7" (A)

NS03 Hard Ball "One on One" (A)

WSR2 Head First "Back in Control" 7" (B)

VR06 Iceburn 7" (A) CSS (A)

VR03 Inner Strength 7" (A)

RV19 Inside Out 7" (A) CSS (A) CDS (C)

VR03 Insight 7" (A)

NM04 Insted "We'll Make Difference" 7" (B)

RV20 Judge "The Storm" 7" (A) / CSS (A) CDS (C)

INJ04 Lament (formerly Max. Penalty) 7" (A)

NA09 Lifetime 7" (A)

DIH04 Majority of One "Rage" 7" (A)

DIH05 Majority of One "One Man" 7" (A)

NA08 Mouthpiece 7" (A)

NS02 Naked Angels "Real Hardline" 7" (A)

RV23 Ray & Porcell 7" (A) / CSS (A) / CDS (C)

NM41 One Step Ahead "I Alone" 7" (B)

CS02 Onion 7" (ex-76% Uncertain) (A)

NM02 Reason to Believe "Next Door" 7" (B)

NM09 Reason to Believe "Reason Sleeps" LP(D)
CD(G)

EV03 Refuse to Fall "Soul Fire" 7" (A)

INJ2 Release "No More" 7" (A)

FF01 Rights Reserved 7" (A)

HD05 Seven Seconds "Old School" LP (D), CD

(G)

HRV1 Shadow Season (ex-Turning Point) 7" (A)

EV02 Shelter "In Defense of Reality" 7" (A)

EV01 Shelter "No Compromise" 7" (Lim.

quantities) (A)

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SPRING 1992
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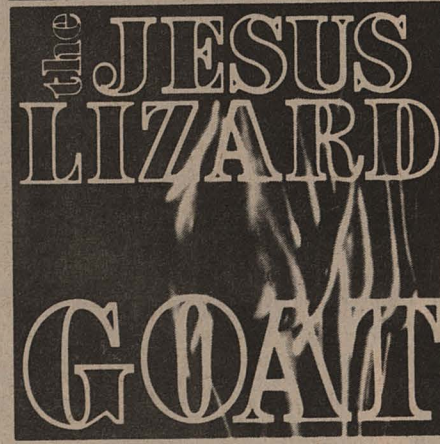
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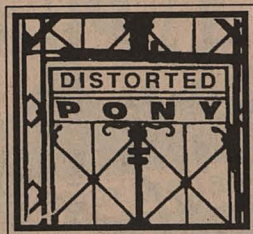
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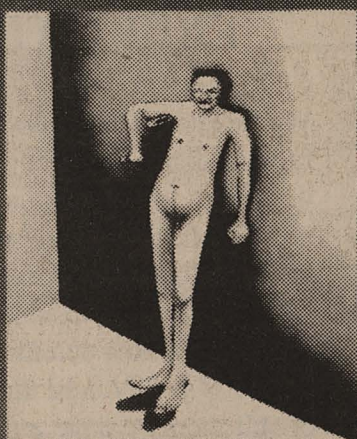


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It was only a year ago when we pulled off the brilliant April Fool's joke that Mykel Board was being kicked off the staff. Well, we figured you'd be looking out for it this year, so we'll make it easy for you: There are two Jeff Bale columns this month; one of them Jeff did not write. Hey, if you can figure it out and write in, who knows, you may end up being the proud owner of a limited edition MRR T-shirt...

I've had to give further consideration to my opinion expressed in MRR #104, wherein I reluctantly concluded that even though there was probably no one better qualified than myself to write the definitive history of punk rock, I'd have to decline the honor because it would take too much out of my enjoyment of the music to have to clinically analyze and categorize it.

I know a lot of you were disappointed to hear that, and a couple people have written to say that I was being unconscionably selfish in refusing to share my accumulated knowledge of underground rock n' roll with those wishing to learn more about the subject. In the course of my work toward a Ph. D. in history, I've learned how frustrating it can be when one wishes to explore a subject in great detail, only to find that the source material just isn't there.

So yeah, maybe I do have a responsibility to pass on what I've learned so that others can benefit from my experience. I mean, fuck, there might not even be a punk rock scene today (if you can call today's limp, posing crop of teenage wannabes punk rock, or even a scene) if me and Tim and a couple of other folks hadn't started MRR back in '82. This might sound a little arrogant, in fact, but sometimes I've wondered if it's partly my fault that the scene got so lame. I mean, not necessarily that there's any connection, but it does seem that it was right about the time that I quit doing my MRR column and more or less dropped out of the scene that things took a definite turn downward.

But fuck, when it comes down to it, look, I just haven't got the time or energy to sit around writing a book to explain to people what they should be able to figure out for themselves. If kids today aren't as smart as they were when I was younger, hey, that's not my fault. And when I say "smart", I don't mean the nicey nicey "smart punks", which is a total contradiction in terms; I mean street-wise and hip, like the punks in the late 70s and early 80s. You didn't hear them sitting around yapping about vegan this and anti-sexist that and politically correct every fucking thing else; they were out there getting rude and rowdy and tearing up shit and not giving a fuck about what anyone thought.

All right, so probably those days will never come back again, especially now that

American society has fallen under the control of the left-wing thought police. Unfortunately, the so-called alternative or punk scene is the biggest single breeding ground of said thought police. I mean, if I hear one more brainless bleeding heart simp complain that the Dwarves (one of the greatest fuckin' bands that ever lived, man) are being sexist for putting some naked chicks on their album cover, or that L7 are (get a load of this crap, a direct quote from one of those idiot political punkzines which I refuse to publicize by naming) "perpetuating stereotypes of women as brainless sex objects whose main purpose in life is catering to the fantasies of men."

Give me a fucking break! I don't care if you hate sex or (more likely) are still a pre-pubescent virgin and are scared shitless of what's going on down in your pants; at least let adults like myself enjoy a normal sexual existence without trying to turn it into some moronic political issue. Besides, there are a hell of a lot worse things than catering to the sexual fantasies of men. Let me tell you, I'm a man, and I don't find anything immoral or undesirable about my sexual fantasies. Speaking of which, if I were to actually write a book, that might make a more interesting, or at least more enjoyable topic, than the history of underground rock n' roll.

Sorry about that digression; I know I've covered the subject of sexual repression in punk rock in previous columns, but it's a subject that never fails to set me off. But back to my original topic: should or shouldn't I put myself through the trouble of compiling that "definitive" book of punk rock?

I thought about that last night while watching the new GUNS N' ROSES video at least half a dozen times, and then suddenly the answer came to me in a flash, in the form of line from one of the greatest songs by one of my favorite bands of all times, CHEAP TRICK: "Surrender, surrender, but don't give yourself away."

Yeah, I thought, that's it, or in the words of another classic punk rock line, "Someday you'll learn how to give in without giving up." I didn't have to lock myself inside my room, tediously pounding out page after page of soul-killing analysis. When I stopped to think about it, my book was already three quarters written, and not only written, but printed and published! And it's readily available to all of you MRR readers (if I'm not using the term "readers" too loosely, ha ha), in the form of the columns I wrote for the first forty-some issues of this magazine. All you have to do is get hold of the back issues, or go over to Tim's house and use his fancy-schmancy xerox machine to copy the pages with my columns. Then you just punch holes in the pages, stick them in a looseleaf binder, and presto, you've got the Rockin' Jeff Bale Guide to Punk Rock and Everything Else You Need to Know.

In this and future issues of MRR, I'll be writing my columns with the knowledge that they're part of an ongoing body of knowledge that many of you will be collecting, so I'll try to tie them all together and keep them a little more coherent regarding the subject matter I cover. But hey, I reserve the right to run totally wild as well, even if it disrupts

your nice little *Weltanschauung* about where I'm coming from and where I've been. Yeah, turning everything upside down and doing the totally unexpected, isn't that what rock n' roll's all about? You know it, man!

That said, before delving further into the history of punk rock, I'd like to use the rest of this column to take a quick tour of the pathetic state the so-called "punk rock" scene finds itself in today. Probably the best example of how badly punk has deteriorated can be found right here where I live, in the area called the East Bay. Now let me tell you, I may live in the East Bay, primarily for financial (it's all I can afford) and educational (it's where I go to school) reasons, but I'm not of the East Bay. It's rare indeed that I find a show worth going to in the East Bay, so when I want to rock out, I almost always head across the bridge to San Francisco.

Considering how completely lame the East Bay has become, I find it absolutely amazing that people all over the world seem to think it's some hotbed of music and culture. Shit, I almost wanted to puke last year when I was in Italy last year, and some punks there found out I was from Oakland. From then on, all they wanted to know was: "Do you know MONSULA? Or BLATZ?" Not to mention a dozen other bands with stupid names that I never heard of.

But all right, I figured, if I'm going to do a fair and unbiased survey of punk rock past and present, it's my responsibility to cover all aspects of it, no matter how annoying or inconsequential they might seem. So without further ado, let's take a quick punk rock tour around the East Bay.

The whole East Bay scene probably wouldn't even exist if it weren't for Gilman Street, so that's probably the place to start. In all fairness, Gilman Street started out as a good idea, and I have nothing but respect for the intentions of the people who run it. But good intentions just ain't enough, and Gilman Street, in my opinion, has done more harm than good to the punk rock scene.

Why? Because punk was never about vague, mushy liberal attempts to reform the world and force everyone to be nice to each other, it's about running wild in the streets and spitting back "Fuck you" in the face of authority. The very first thing Gilman did wrong was to go crawling to the City of Berkeley for permission to open a punk rock venue. You don't ask for permission to have punk rock shows, you just fuckin' do it! The second mistake was giving in to the dogooders and neo-puritans by banning alcohol. Basically, regardless of what these straight edge twirps might say, punk rock and alcohol are inseparable. An alcohol-free punk show is about as exciting as alcohol-free beer.

The third thing wrong with Gilman is that they try to make it into some kind of politically correct sociological experiment, complete with the usual Berkeley rad-lib thought control bullshit. "No racist or sexist or homophobic bands will be booked." What the fuck kind of crap is that? Let me tell you, man, no one has ever called me a racist or sexist or homophobic, at least not to my face, but I sure don't need some namby-pamby 19 year-olds deciding what I should or shouldn't

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hear when I go out to a punk rock club. Just remember, Gilman is the place where they made the DWARVES come to some idiotic membership meeting and basically grovel and promise to be nice little boys before they were allowed to play there again. In reality, Gilman should count itself lucky that the DWARVES would even condescend to play at their dorky little club.

Ultimately, Gilman is like the Soviet Union: a noble experiment that failed. But it did produce a whole new crop of bands and record labels and fanzines, which some people count as an accomplishment. Let's take a look at some of them.

The most visible exponent of the "East Bay Sound" is, of course, Lookout Records. Now don't get me wrong, I think Larry Livermore is a nice guy who probably means well, but let's face it, the guy doesn't have a clue as to what punk rock is about. That's the only explanation that could possibly account for the constant barrage of wimp-rock that his label keeps dishing out. All right, they had OPERATION IVY, who even if they weren't that original (pretty much a synthesis of the SPECIALS and the CLASH), weren't bad. But think of some of that other crap! Like GREEN DAY, who are about as punk rock as the PARTRIDGE FAMILY, and just about as disgustingly cutesy.

The list goes on and on, annoying adolescent bands who sing through their adenoids about how their teacher made them stay after school so they couldn't go to the Anarchist Action League's demonstration to save the baby whales or whatever the fuck animal is trendy this month. Sappy love songs and crappy political songs, none of which show a bit of anger or aggressiveness or (I've gotta say this, even though I know I'll get branded a worthless sexist pig for it) balls.

Yeah, there's a couple of Lookout bands that sing old-fashioned punk songs — I'm talking about BLATZ and FILTH — but I get the distinct impression that they're not completely serious about it. In fact the more I hear of them, the more convinced I become that they're basically just making a big joke out of punk, which is the one thing I consider unforgivable, man. Joke about me, or my politics, or even my old lady, but leave punk rock the fuck alone, understand?

Then there's Very Small Records, which started out as part of Lookout, but fortunately went off in a different direction. You know, I really want to like Very Small, because at least they've got more of that obnoxious, in-your-face attitude that's absolutely essential to punk, but they still don't make it. Why? Well, they've got noise and aggression, at least on a lot of their releases — although with a couple, like SEWER TROUT and 23 MORE MINUTES, it's more of that la-de-da wimpy pop shit — but too often it's just loud and shapeless, with no melody and no apparent point. Still, Very Small deserves credit for not caving in to the Lookout sweetness-and-light trend that, if left unchecked, will destroy everything we know and love about punk rock.

Also out of the East Bay is Lookout fanzine, which provides us with the written equivalent of the above, plus a hefty dose of left-wing political gobbledeygook. Let me tell

you, man, I've been through that whole radical scene, and as often as not, the left-wingers are more repressive than the right-wingers. Like the famous Mykel Board once said, "How much punk rock is there in Russia, man?" (Of course that was before the commies got thrown out, which just goes to show that leftist politics and punk rock should have nothing to do with each other.)

Another fanzine from the East Bay is Absolutely Zippo, which has a little bit of the hostile attitude that's fundamental to punk, but when you get down to it, is just too plain silly. Come to think of it, that could be the obituary for the whole East Bay scene. There's another zine called Tales of Blarg, which aside from the pointless name, is basically by and for girls. Now don't get me wrong, I don't want to hear any yapping about how I'm a sexist, but basically, I have to wonder if girls are cut out to do punk rock fanzines. I mean, they just don't seem to have the... the attitude, if you know what I'm saying.

It's not like women don't have a role to play in punk rock. Just take a look at Lisa of the GARGOYLES: there is one total punk rock chick, one who's not ashamed of being female. What I object to is all these androgynous teenage girls in flannel shirts with rings through their noses who half the time you can't even tell if they're girls or boys!

Look, I could go on for hours about how lame the East Bay scene is and how it basically encapsulates everything that's wrong with punk rock today, but to tell the truth, I'm getting a little sick even having to think about it for this long. I've already touched on the politics: suffice it to say that it's a mish-mash of the usual muddle-headed Berkeley liberal authoritarian crap that wants to mind everyone else's business for them. And if I hear one more thing about animal rights, fer Chrissake, I'm gonna go out and strangle the first dog or cat I see. And possibly its owner, too, if it's anything resembling an East Bay punk.

Next month, I'll explain to you why QUEEN, no matter how stupid you think Freddie Mercury looked in that moustache, made a more important contribution to modern culture than all the so-called political punk bands of the 1980s combined. No, not really, man, I just wanted to see if you were still paying attention. But what I do intend to do is explore my thesis that punk rock or alternative culture in general flourishes more under Republican administrations than Democratic ones, and also to demonstrate why it's essentially impossible for punk rock to ever again to reach the heights achieved during its glory days of 1977-82.

And as for the reader who complained that I had no business comparing Clarence Thomas to Malcolm X a few issues back, fuck off and die, buddy, you have no idea what you're talking about. You probably never met a black person in your life, and got your whole concept of racial politics from reading the *Autobiography of Malcolm X* (which, I hope you're not too shocked to learn, wasn't even written by Malcolm X, but by that dude who wrote *Roots*) and poring through a couple of those endless turgid political articles that MRR specializes in. Besides, have you ever noticed the number of black people

who play in punk rock bands? Don't you think there's a lesson to be learned there?

OR IS THE WINNER...

Cookin' Jeff Bale

While I was in graduate school and subsequently stressed to the gills from all the studying, I discovered a way to remedy my academic anxieties when I stumbled upon a new form of relaxing recreation: cooking.

To my observation, cooking from scratch is the ultimate survival-level manifestation of the DIY ethic. I feel sublimely autonomous every time I pop a pan of cookies into the oven or separate an egg. (I suppose a more didactic, anarcho-cook would say, "Smash the state, bake a cake," but I hesitate to espouse such knee-jerk polemic.)

Nothing spoils the appetite quicker than a faceful of steaming dogma, so I'll refrain from dissecting the issue too vociferously and instead share with you a couple of culinary creations by Chef Jeff.

Major Label Beef Stew

2 lbs. beef chunks
1 32 oz. bottle of Jack Daniels

Boil entire bottle of JD in large saucepan until liquor attains sticky, but still transparent, texture. Stir in raw beef chunks. Serve with relish. Await 200% return on investment (This concoction will make an encore appearance and bring breakfast up with it, too)

Punk-rock cheesecake

1 24 oz. bottle Amaretto
2 8-oz. packages cream cheese
1 16-oz. package ricotta cheese
1 stick of butter
1 box graham crackers
1 5 lb. bag sugar
1 bodacious, verbose blonde in a bikini

Melt butter in pan. Grind graham crackers into crumbs. (The process of pulverizing the crackers acts as a most beneficial outlet for pent-up aggressions — pretend you are the guitarist for Nirvana smashing up a major-label subsidized instrument on stage, or el Duce pounding on the skins — or maybe your sister's face. You can even wear a hood to help suspend disbelief!) Mix butter and crumbs in large mixing bowl and press to form cheesecake crust in 9" pie pan. Crust — it's punk!

Mix 5 lbs. sugar, 1/2 bottle Amaretto and cheese in bowl. Beat senseless until the ingredients form a gooey paste. Turn into pie crust and bake 2 hours at 375 degrees.

Then take remaining 1/2 bottle Amaretto and use it to ply the blonde into helping you wile away the 2 hours of cooking time. Baking cheesecake, indeed!

I'll leave you with just those two recipes, as few things piss me off more than the current "know-it-all-ism" of the punk scene, especially as reflected in this mag. Unlike the average MRR-head, I'm not going to tell you how to sleep, breathe, vote OR cook!

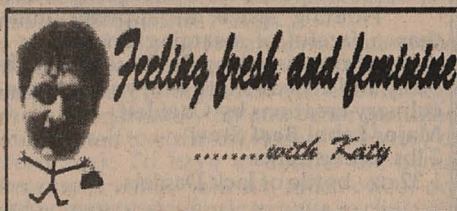
Notice none of these recipes are vegetarian. Oh, boo-hoo for you, you little over-fueled bean-heads! I'm sure all you vegan-supremacists will send a barrage of complaints, choking up the letters section for countless

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months to come with your feckless, organically-grown, anarcho-assimilationist drive! Get a life, you lentil-breathed losers...and why don't you celebrate the auspicious acquisition by ordering a large pizza topped with sausage, pepperoni, Mykel Board's petrified foreskin and Ben Weasel's smegma! Eat hardy, you smug little turds, and eat hard!

In closing, I would like to point out that in our rigid, macho culture, there exists the common assumption that the act of cooking will emasculate a man—thus the coinage of such phrases as "real men don't eat quiche," et al. I will counter this assumption by stating that, if anything, all this cooking has made me an even bigger man than before. Much bigger. But, then again, that's what cheesecake will do to a guy. I'd better work off some of this self-enrichment.... where'd that blonde go?.....



As a tear-gas cannister owner, I am fully trained in using my weapon of choice. I took a three hour course with a few old ladies, some of them foreign, that was taught by an ex-cop ex-marine. He was really a geek, and I was just waiting for him to say something about my "Earth First, Military Last!!!" T-shirt, but he pretended like he didn't see it.

First we had a lecture to get us into our future teargas use: "My theory is, Mind Over Matter!! I don't mind, and THUGS don't matter!!" he said, wittily, and it got me to thinking about jokes, about jokes that aren't funny, and that got me to thinking about women, and the sex industry, and this girl, how I think she should ask for more respect, well, not just her, all women, well, not just all Women, and that got me to zzzzzzzz Huh? What? Oh, sorry, I just dozed off for a second, it's hard for even me to follow my transitions sometimes.....What was I doing again? Writing my column? Oh, right.

We also got a lesson in street strategy. Basically, he told us never to be trapped in a situation that we couldn't escape from, not to have anything behind us if we could help it, and other common sense tips like that. He explained the effect of teargas, that it paralyzes the attacker, giving them a painful burning skin rash and acute nausea.

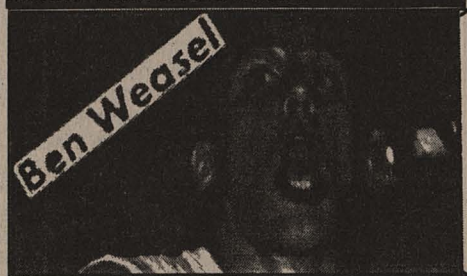
I remembered the time that I decided to meet some friends to go to the "People with vague political sympathies: We're not just socially conscious, we're consciously social" Rally. I got up, convinced my boyfriend to go, put on a simple outfit, I forget what my T-Shirt said that day, got on the train, sat down, zzzzzz.....What? Oh, sorry, I seem to have nodded off again.

So we got off the train, got to the Rally, saw our friends, well, a couple of our friends, one of them didn't make it, he had to wash his dog. But we were there, and we had a snack, started marching, well, not marching, exactly, but more, well, being in the crowd,

and all of a sudden I noticed some police. And it got me to thinking, they had teargas, we didn't, not that I'm saying we should have, in a perfect world we wouldn't, but I decided to take the 3 hour course to obtain a license to carry teargas.

So anyway, when I got there and found the few old ladies, I wondered if it was a feminist course, or what, or did they just want teargas. We are all given the right to bear arms, but the holster was \$5 extra, and there's nothing in the constitution about the right to have teargas on a holster, you're not exactly bearing something on your hip, are you? I mean, you're wearing it, is what you're doing, if it's around your waist!

So I got my license, I have my teargas, I'm not sure how I feel about the other people who carry teargas. I don't feel that much empathy for riot police, and they carry teargas, and I liked the other women in my teargas course, but I think my T-shirt offended them. I'm sure glad everyday isn't a three hour long Teargas Course taught by an ex-marine. Tune in next week!!!



OK I think it's time you guys know the story. I'm through covering up for Biafra. I've kept the gloves on till now, barely touching the surface of a story that stinks like a beer fart. It'll surprise you that I don't like the guy very much. It'll be a bigger surprise when I tell you why.

It started when my band (I would tell you the name, but that would be looking for publicity. Looking for publicity is not PUNK ROCK.), played in San Francisco. The local guys offer us a couple thousand to play at the I-Beam. *Suicidal Tendencies* and *Slayer* will open for us. I tell 'em, "No Way."

I book us into the mensroom at the Oakland Amtrack station. We open for Blatz. We get paid by charging the crowd a dime each to use the toilets. Most of the money we give to Blatz. We don't want it to go to our heads.

So there's this babe in the audience. She stands right by the stage. She's really special. She's got two breasts. Both of them are right in front, attached to her chest. I react the way anybody who's really PUNK ROCK would react. I take my clothes off. I can tell she's interested, because she looks right at my crotch.

I look right at her crotch while I sing about how I want to be a homosexual. She takes me in her mouth with her eyes. I even drink a slug of *Strohs* without realizing it. That's how bad it is. Then I see him. Yeah, you know who. That has-been who's deader than a Kennedy, but doesn't know it yet. He's after the same girl. Although he realizes how much more PUNK ROCK I am than he is, he tries to convince her that he's cool.

We crank up the volume so she can't

hear him. I can read his lips.

"I'm Jello Biafra," he says, "I'm famous. I'm the most famous punk rocker in America."

Then he jumps in the air a few times and tries to sing *Holiday in Cambodia*. The girl still looks at me. Then Biafra figures it out.

If you wanna be PUNK ROCK, you have to take off your clothes. So there he is. He pulls off his tie. Takes off his blue blazer, and slips out of the rest of his Armani special. It works. She stops watching me and starts looking at him.

I'm pissed. He's stealing my act. He drapes one arm over her shoulder, pushing his hand lower, grasping toward the left of those rosy nipples. She still has her clothes on, but her sweat makes that black blouse titly transparent.

"Oh yeah!" I shout at him. "Let's really see who's more PUNK ROCK."

Talk about gross-but-true stories! I jump off the stage. I stand in front of him, nose to nose. I reach down and grab my dick, then reach forward for his. I hold the two together in my fist and start rubbing up and down. Biafra's overcooked spaghetti. I'm hard as a billy club.

He stretches his root trying to back off, but I hold fast. Finally the guy stiffens a bit. It gets tougher to hold my steel pole against his toothpick.

"This PUNK ROCK enough for you Biafra?" I ask him.

Without missing a beat, I continue singing, looking down to watch him squirm. I rub my hand up and down to the beat. I have to shorten my stroke for fear of losing him.

Suddenly the guy brings his forearm between us and pushes against my neck. I gag at the pressure against my Adam's apple. That move could be deadly! (So much for his respect for human life.) The shock makes me come all over both of us. The slime leaks inside my fist. My limping organ lets the culprit slip out.

Biafra, still hard and ready to work, grabs the girl and pulls her into the bathroom. Me, dripping floppily, can hear her through the wall.

"Ohhh baby! You're the best," she says. "It's really you who's Mr. PUNK ROCK."

Well from that day on, I vow to expose the guy for the fraud he really is. He's a traitor to all the PUNK ROCK rules. He's a heretic, a blasphemer. Now you know.

And FUGAZI???? Don't talk to me about FUGAZI??? You know what kind of condoms Ian MacKaye uses? Trojans! You think I'm kidding? I saw his travel kit! I found it laying right next to my bed when I came back from my last tour. (I was with my unknown and unadvertised band S*****-ING W***EL).

Can you believe it? Trojans! That scumbag claims to be so fucking independent. He fucks with the protection of the biggest skin company in the world. Hundreds of small condom makers struggle to survive the cut-throat majors. This guy buys Trojans! You know that some places won't carry indy bags? You know that Trojans have such a strangle hold on the condom business that some supermarkets carry nothing else? What a hypocrite!

OK, enough about those guys. I don't

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THE
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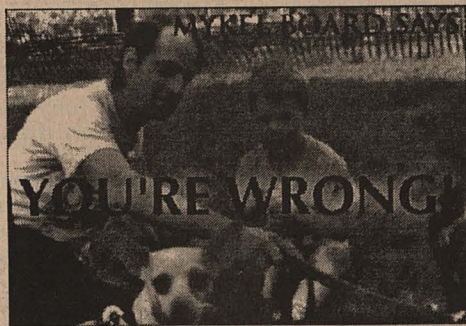
want to give them more publicity than they're worth. Instead, I'll answer another question.

Ever since I've started writing this column, I've been telling you why you're not really PUNK ROCK. I've been explaining all the PUNK ROCK regulations you break. There are more laws involved with being a REAL punk, than there are with being a Hasidic Jew. In fact, I'm the only one in the universe who knows all the rules. That's why I'm more PUNK ROCK than any of you.

So now, as the first installment of the PUNK ROCK bible, I'm going to let you in on the way to look, act, and think to be a REAL PUNK ROCKER. There are TEN rules. The tenth one you got to make up yourself, but you're probably too dumb to do it!

1. You can't make any money.
2. You can't take drugs, but you HAVE to drink.
3. You can't like any kind of music that sells.
4. If you make a record, you can't advertise it.
5. You can't use your band to get sex, money, fame or anything else that might make you happy. In fact you'd better not be happy at all. You've got to be miser and grumpy and hate anyone else who isn't as PUNK ROCK as you are.
6. You have to take your clothes off.
7. You can't give little fanzines interviews. But you've got to demand that the PUNK ROCK stars give you an interview.
8. You can't like kids.
9. You can't like anything else either.

Got those memorized? Good! Not that they'll help you any, you pathetic little geek wannabes. Why don't you just go and kill yourselves right now and save us all a lot of trouble?



The boy stands rigid, fingers lightly grasping his hairless genitals. His head turns slightly and he begins to urinate as he stares at my groin. I only wish I could release the 48 ounces of beer trapped in my bladder as effortlessly as he expels his Hi-C.

He spurts the remainder of his juices onto the pink puck, splattering my new boots. He smiles before he leaves. The fist of shame slowly relaxes its grip on my urethra. I start pissing, slowly at first. The puck is enclosed in a white plastic shield that looks like a dartboard without the numbers. I aim for the bullseye as the flow speeds up and intensifies.

I finish pissing and reach down to shake. Another set of fingers has beaten me to it. The hand at the end of the fingers protrudes through my legs like a second erection. A small, smooth palm cups my sack

while a tongue wiggles in between my cheeks. I consider telling my new friend that I'm not a particularly careful wiper. Instead, I move each foot sideways until I'm positioned in a drug raid stance.

The tongue continues licking. A nose is trapped in the valley between the two white hills as a fist moves up and down my beanstalk. Moments later I score another bulls-eye.

Well buckaroos, this time the April Fool's joke is on me. I literally got caught with my pants down. The kid's father busted into the LaGuardia bathroom and caught his son red handed. Three cracked ribs and a broken nose later I was sitting in lockup. As of today, (February 12th), I've paid out \$5,000 to get out of jail and another \$2,000 for my legal fees and I've still got a long way to go. I had to move in with my sister Gail after my building was molotoved thanks to Newsday and the Daily News who printed my name (but not the name of the "victim"). My mother heard about it from her bridge friends and nearly ended up in the intensive care unit. Most of my friends won't talk to me - even the ones who claimed to have loved my column about my sexual exploits with a young Thai boy. In Thailand I was a hero, in America I'm a pederast and a pervert. All of this because en route to Minneapolis to visit my loony pal Mark, a 12 year old boy gave me a handjob in an airport urinal.

In addition to the sexual charges, I'm also facing charges of indecent exposure, contributing to the delinquency of a minor, disorderly conduct, aggravated assault, attempting to leave the scene of the crime and resisting arrest. I'm madder than a nun caught with a crucifix up her cooze in confession and you can bet I'm going to fight this one to the finish. My main charge is a class C felony. I get three continuances which means that the case probably won't go to trial until sometime in 1993.

The ACLU won't touch my case so I'm paying \$150.00 an hour plus expenses to a Manhattan lawyer. I spent all of my mad money getting out of jail so I'm pretty fucked financially, but I'll get to that later.

If I plead guilty, I have a good chance of getting off with a short prison sentence. The kid's father is a junkie, he has three prior convictions for sexual abuse of minors himself and at the time of the incident at LaGuardia, he was kidnapping his son (the mother has a restraining order against him) to Houston. But I'm not pleading guilty.

What I have going for me is the fact that the boy initiated the sex act. I never touched him. My lawyer told me that the kid told the truth during questioning, even after the cops spent four hours trying to get him to change his story. Also, the kid had to have learned his handjob antics from someone and with a history of sexual abuse charges behind him, dear old dad won't look so good. The assault charges won't stand up because the father didn't have a scratch on him other than the track marks on his arms. The boy admitted that his father beat me up and that I didn't fight back. I don't know from resisting arrest - I was unconscious when the cops finally showed. The CDM and indecent exposure charges will probably stick but those will only carry a small fine.

—> The fact is, the whole thing was initiated and carried out by *the kid*, not me. I didn't touch him at any time. I didn't even talk to him! Maybe the Jew Gods of Karma are finally catching up with me. I've been writing about this sort of thing for years, now I'm living proof.

—> I wonder how many poor saps have rolled over and taken it from the authorities even though the child initiated and performed the sex act. Well, buckaroos, you should know me well enough by now to know that I won't take this one bending over. The friends who have ditched me out of embarrassment don't count as much as the ones who have stuck by me and I want to say thanks to...

—> Jello Biafra. I stood behind him when he took the rap for the DEAD KENNEDYS poster and he's doing the same for me. NEURO-SIS is backing him for a series of benefit shows for me on the West coast. If you can make it to the shows, bring what you can for a donation.

—> Lenny Goose. Lenny is handling the bookings for any California benefit shows in my behalf. If your band can help out, write to Lenny c/o MRR.

—> Ben Weasel is setting up benefits in the Chicago area. Write to him for details at PO Box 62/ Prospect Heights, IL 60070.

—> GG ALLIN, of all people, has somehow convinced the people at the "South By Southwest Music Conference" in Austin to let him play on March 14th. He'll be backed by ART-LESS (I'm not allowed to leave the state) and is donating all the profits to my defense.

—> Sam McPheeters is setting up benefits at ABC-NO-RIO with his band BORN AGAINST, along with Johnny Puke, IRON PROSTATE, FALSE PROPHETS and PIG-PEN. Contact Sam if your band wants to help at PO Box 1145/ Cooper Station/ NY, NY 10276.

—> NAMBLA (North American Man-Boy Love Association) has agreed to match whatever we raise through benefits and donations by July 31st. Write and tell them thanks. NAMBLA/ PO Box 174/ Midtown Station/ NY, NY 10018.

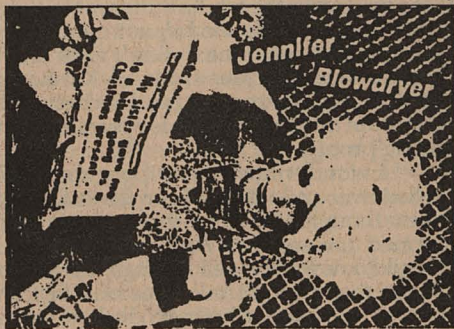
—> Mel Rabinowitz, an old friend from my yippie days in Chicago and Beloit (and originator of the rhyme, "Ho Ho Ho Chi Minh, Tide Will Make Your Washer Spin") has agreed to head up the defense fund. Send your donations to Mel at P.O. Box 183/ Franklin Park, IL 60131. Make checks payable to "Mykel Board Defense Fund".

—> I'll miss Tim, and at his height, he's easy to miss (I'm not gone yet, Shorty-TY) but now that Mike and Suzanne are taking over MRR, I think I'll have a better shot at getting their financial support. After all the readers who would've abandoned MRR if it weren't for my column, I'd hope they'd be willing to help, but your letters won't hurt.

Okay buckaroos, there's a lot of work to be done so I won't be sending in a column for a few months. Sam McPheeters will keep you informed about my case in the next few months. Keep your fingers crossed maybe by this time next year, sex between consenting people, not just adults, won't be a crime.

Oh, and one final note to the people who have turned their backs on me, I won't forget.

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Being a marginal professional slut has its advantages. It seems like I always have to use sex or write about it to make a living (buying beer and hairspray after my welfare check runs out.) It's an endless resource for me. As tired as I may be of rehashing my brief periods as a whore, everyone else is thrilled to hear it. And so I enthrall the poetry sc/slam crowd (all ten of them) night after night.

As any whore (with the possible exception of my very close personal friend Annie Sprinkle) will tell you, the life of a working girl is a fairly mundane one. If you're a lucky little slut, it is a lucrative way of making a living. The only girls who make tons of money at it are the ones who don't have to do it. They could be editors, lawyers, movie stars, or astronauts, but they're so good-looking they'd really rather just rake in that tainted dough. The majority of paid sex is done by women who really can't pull off any other kind of employment. They're the junkies, the single mothers with no diplomas, and the performance artists. I'm afraid that when I did my stint as a porno actress, I fell into the latter category.

I was desperate all right, but it still took Roberta a while to persuade me to go along with it. Roberta was a Puerto Rican drag queen who felt typing school to be her salvation. At 6'2", she had a fantastical vision of herself as the bright and chipper Gal Friday - opening the mail and telling all callers that Mr. Boss was in a conference right now. She called me one weekday towards the end of a lean and bitter month in NYC. Trying to shake my head free of what could have been a nasty head cold but was more likely just a hangover from the free beer I'd manage to scam the night before, I tried to sort out what she was saying to me.

"...not your typical porno, more alternative. You know, really radical people like you and me instead of some greasy Italian boffing tan bimbos. I've already told Chuck all about you, and he says he can pay you \$75 for just one scene. You'll be in and out of there in an hour, and meet some really cool people. C'mon, Jennifer! I already said you'd say yes, and he's counting on you!"

She'd caught me at a weak moment. I was a little bleary-eyed and very broke. I thought about all my friends and the people I'd known who were in the porn business. Desperate, pathetic, and their self-esteem was always hinged on the going rate for flesh per pound. Well, I was desperate, and that seventy-five loomed large. I decided to capitulate before my brain woke up and thought better of it. Besides, she said this wouldn't be a "typical" porno. I didn't see

how it could be any worse than my real sex life at the time. Maybe I wouldn't have to fake an orgasm. In fact, it may be so cool, I'd actually *have* an orgasm.

Once off the phone, I dressed myself up as a "radical" slut. Short magenta polyester mini, fishnet hose, ripped black leotard and five inch spike heels that were a half size too small. It was an easy outfit to select, all I had to do was pick up my discarded outfit from the night before. A little vampira black lipstick was the finishing touch. I flounced out the door, ready to be initiated into the red-light underworld of smut.

The fact that the address was for a cheap hotel should have been sufficient warning. All pornos are shot in cheezy hotels, and this one wasn't going to be any different. I knocked on the door of the suite, and it was opened by a sweaty middle-aged man who was obviously Chuck. I looked at the green bands beneath the fake gold chains around his neck and groaned. He, meanwhile, didn't look too thrilled to find me on the doorstep. I told him Roberta had called me, that my name was Jennifer, and wondered if I should have taken the time to shower away my hangover.

"You're a real girl, aintcha?" he sneered.

Although this was somehow a disappointment to him, there was no way I could lie about my gender. Transsexuals are very careful of their appearances, and I was too much of a wreck to look this way on purpose.

Instead of shutting the door in my face, he actually motioned me inside and said he might be able to use me. The tiny suite was crammed with people and lights. Two guys in their late twenties (greasy Italians if I had to categorize them) sat on a sofa, stroking themselves to maintain their erections. Everyone else looked bored. Even the transsexuals preening at the mirror weren't competing too hard. My arrival didn't raise much attention. Chuck guided me over to the bedroom and introduced me to his wife, Betty. Betty looked like a homemaker from middle America suburbia and was fiddling with a video camera.

"Hey, Betty, this is Jennifer. She's a friend of Roberta's."

Betty didn't even bother to address me directly, just glanced and said to Chuck, "She's a real girl, isn't she?"

"Yeah, yeah, she's for real, but maybe it will all work out. Is Kevin still sulking?"

Betty looked across the room at the tall huddled figure of yet another (greasy Italian) guy who was clearly sulking. "Of course he is. You didn't tell him he'd be doing scenes with transsexuals."

"You think he'll cheer up for some real pussy? Hey, Kevin! C'mon over here, I want you to meet somebody. This is Jennifer, and she won't give you any weird hormonal conditions or nothin'."

Kevin looked up at me, and for the first time in I couldn't remember how long, someone looked happy to see me. Obviously from New Jersey, he looked like the typical porno slob star. At least he was young, so I figured he was probably more scared of me than I was of him.

Chuck was quickly improvising. "OK, you'll be the wife, Kevin's wife, and you just came home to find this orgy going on in your

house. Now, you're pissed and you've gotta punish him... couldja wipe off that lipstick?"

I should have turned tail and ran home, but I didn't even have bus fare. I stayed. I'm not going to tell you what happened during the shoot -- if you really want to know, you can read Katy's column or go rent any porno. I will say that it wasn't until the third scene, about six hours later, that I remembered what Roberta said about seventy-five dollars for one scene and wondered just what I would get paid. At the end of the day, I got the nerve up to approach Chuck. He grumbled a bit and wrote me a check for one hundred dollars. Rather than protest, I just bummed bus fare from Kevin (who had gained some of my respect by holding an erection for the whole seven hours and then finally coming on cue) and left.

I tried not to think about it, but over the next week found myself bummed out at the thought that more people would see me in that one stupid movie than would ever see me sing or read in my entire life. To cheer myself up, I figured out that I'd made twenty dollars an hour, or eighty-two cents per pound.



Well, this is going to be a hard column to write. After over a decade with MRR, I have decided to resign, effective immediately. Martin Sprouse will handle many of the technical details and McMike and Suzanne will resume the post as co-editors. No, this isn't a particularly tearful farewell, and no, it's not some Mykel Board type April Fools day joke (which wouldn't be very funny this year anyway, in light of Mykel's recent troubles).

Some of you may want an explanation, so here's the best I can offer. Several months ago I found myself back at Gilman street, this time to watch those punk rock trailblazers from Japan, The Stalin. After their set I bumped into Obie, a noted scenester from years ago. Obie used to be a roadie for DOA in the early 80's, followed by a stint as a peace punk, followed by six years in the air force (did you say "confusion"?). Actually it looks like his time in the military straightened him out, and we reminisced for a long time on bands long gone, the early days of the radio show, and record trading (which reminds me, here's my final want list. I need a copy of the Zoundrass 15 song ep as well as the "Janet's War" LP by Makalwa, both great early 80's garage-punk bands from Finland. I'm also still trying to find the 2nd 7" by the East German thrash band Winst Gaat, the first Gromfront 7" from Argentina, and the "Lawbiders and Skullsmashers" comp. from New Zealand. Write me care of the MRR address). As we were leaving Gilman, Obie asked me why I hadn't gotten on with my life. "What do you mean?" I asked. He didn't have to reply because we both knew what he meant.

COLUMNS

That set me to thinking, but it took another incident to hammer it home. A lot of you may remember the late San Francisco rock impresario Bill Graham, whose monopolistic and greedy career as a local promoter came to an abrupt end this last fall in a fiery helicopter wreck. Well, MRR #103 ran a one page remembrance of Graham in our news section, including references to two radio debates Bill and I held here ten years ago. At the time I thought the news article was a proper and humorous final tribute to a former adversary, but within several weeks the idea backfired on me badly. I wound up getting over fifty notes and postcards congratulating me on "having outlived Bill Graham". One nameless friend went so far as to call from New York to congratulate me in person!

I don't want to be the grandfather of punk rock! For Christ sake, this is getting ridiculous! After all, is my involvement really worth all the effort? Do I really want to be the sole survivor of Maximumrocknroll? On one hand, we've got a great string of successes to chalk up - the radio show, Gilman, Blacklist, Epicenter, Pressure Drop Press and of course the magazine itself, not to mention several great record projects and photozines. But look at the other side. What have we really achieved? Punk shows are now more than ever magnets for reactionaries to come use violence as an expression of their own insecurities. More and more major record labels are buying up independent bands. I see less and less spontaneity and zaniness in any facet of underground fanzines or bands. And the remaining underground communities that have survived are being quickly decimated by cutthroat promoters, fueled by more and more bands (including a few from the old Gilman scene, which really hurts) who are willing to play those larger shows in the first place. Whereas punk used to provide a wonderful opportunity to use a new and powerful grassroots medium to talk, write, make allies and argue new issues, I now find all those channels of dialog being used for petty gossip and in-scene bickering. We couldn't even stop a war, and yet people are still giving me shit for my Dwarves interview!

And don't even get me started on the state of the world beyond punk rock! George Bush's "New World Order" has all but cemented another four years of "buy or die" corporate feudalism across the globe, with scant protest from even the far left media. The remaining secret government henchmen from the Iran-Contra affair are, for the most part, free with a slap of the wrist (given some finality with the recent acquittal of the last Iran-Contra defendant, Pete Groverson), setting the stage for increased CIA covert terror at home and abroad. Roe vs. Wade will be lucky to live through the summer. American corporations are moving in like vultures on the East European and Russian republics, hungry for millions of new consumers. In such an increasingly fucked up world, does punk rock mean anything anymore??

And through it all I've been powerless to really change the big picture. When I first emigrated to Berkeley in the summer of 1967, I felt a huge stirring of hope and spirit for the counterculture. Five years later, I realized

that I'd been cheated, that most of my hippy friends were going to forsake their ideals to get haircuts and corporate jobs. Maybe it's taken me three times as long to catch on with punk rock, but I'm starting to get the exact same feeling. Just as I watched People's Park get bulldozed over last year, I feel like the last several years have been spent watching all our work get bulldozed over and cemented, despite our best efforts. I'm sick of it all! If you think MRR sucks, it's only because all your bands and fanzines suck!

So there you have it. Of course I will continue to support MRR... how couldn't I? This is my baby, and I'll always feel like I left a piece of myself behind in the project. But if this fanzine can survive a war, two presidents, the rise of American state violence and the continuing harassment of grassroots artists (not to mention countless lawsuits and several assassination attempts a bit closer to home), then it can certainly fucking survive Tim Yohannan. Quite a bomb to drop in one column, but then again after 15 long years in the punk business I feel like that bomb's been dropped on me. Thanks to everyone who made it all possible, and continue to check these pages for future developments.

I CURRENTLY FUCKED.



Sam
McPh
eters

I'll keep this short, sometimes I feel misunderstood. It's as if just because I'm willing to piss in the collective Cheerios of a nation high on sideburns that I must not understand the truth. Sure hip guys and hipper than hip "chicks" piss me off, but I know what's up... If you look good you feel good, it's as simple as that.

MTV, (muscles, tits, and video) while basically being about a useful as a political "usage" band has taught me one thing - it's easier to respect someone who respects themselves. I can't watch videos by fat guys, I can't watch ugly women sing and it makes me think. You've got to take care of yourself if you want other human animals to pay attention.

I'm not trying to say there's anything exciting about mainstream, side-burned, pseudo-fifties, post metal, quicksand acid backwash or that you've got to share it to make it, but there's something to be said for physical fitness. I can't even listen to the fucking Minutemen. Sure that guy has a lot to say as far as overweight dead people go, but all I hear is instant jello and a shitload of darts. Have a beer anybody?

I'd rather listen to the Doors. As much as I hate to admit it, I'm serious. I believe music should be threatening and with every twist and videotaped turn of that slim and sensuous corpse Jim Morrison, reminds us that the communicating power of American male sexuality has been all but dead for nearly twenty years. How much more threatening can you be. I'm not suggesting that we

all take to the stage in leather pants, but some nineties equivalent might do us all some good. The Doors were god.

We've got to combine the power of the body and the mind. Guys like Rollins and Danzig are mentally fat, banana split ego's with high calorie conversation personifying every interview, but I respect them for the power in their loins. Ian MacKaye, Jello Biafra, and anyone of a number of inspiring female artists/insurgents are mental giants, but they couldn't bust a pinata with a fucking machine gun. What good is that? I'm shooting for some middle ground.

Fitness and self respect are a big part of Born Against. I'm nowhere near the man I'd like to be, I go for a high repetition workout as opposed to power lifting, but at least I'm trying. Words are cheap when you can't hardly lift a pen. Have a beer, anybody?



Most people who have been reading my column for the past several years must already know that I'm a humanitarian, sensitive guy, but I thought it might be a good idea to make these aspects of my personality so explicit that even Spike Anarchy and his friends can recognize them. It seems that Spike and other "real punks" are having some trouble grasping just how concerned and sensitive I am, because I keep getting snide letters from them accusing me of being a vicious little wimp. I assume that they must be among that clique of thoughtless, insensitive punks who listen to retro, macho, sexist, homophobic, and probably racist "punk rock" bands and look to Jeff Bale for inspiration and guidance. They certainly haven't been influenced by sensitive and genuinely political alternative bands like GREEN DAY, nor are they members of the smart punx club I started at UC Berkeley, even though I offered a free Lookout record to any punk that got straight "A's". I guess they just don't appreciate what punk is really all about. Punk is not merely a type of music or the expression of a bad attitude, but a term that applies only to those who share the humanitarian, tolerant, socially progressive ideals that I have been promoting over and over since I first took drugs in the '60s. For the benefit of Spike and his friends, I'll try to clarify those ideals.

The simple truth is that this country is on the verge of fascism. Like Hitler, Bush is simply playing the up front leader role for big capitalist interests operating behind the scenes, whose goal is to make as much money as possible regardless of the consequences. I think everyone, even the most drunken punk rocker, can see what the consequences of this attitude are. The ecosystem is deteriorating on a worldwide scale, people are going hungry throughout the Third World and the United States, there is less and less democracy, hate crimes and

racism are on the rise, and society is becoming thoroughly militarized to meet the requirements of the bogus "drug war." In both Lookout and this magazine, I have been decrying the destruction of the North Coast redwoods and the general environment by big business for years. Of course, the promotion of consumerism by corporate advertising is also a culprit, since it causes many brainwashed individuals to feel the need to pollute the air and intrude upon my personal space by driving automobiles. Can you imagine, here we are in the late 20th century, and people still want to drive all over the UC campus spewing pollutants into the air! Why can't they just engage in environmentally sound practices like I do? I walk or ride my bike to school, since I'm lucky enough to live in an apartment three blocks from campus, and if there were horse drawn carriages around, I'd be happy to use those as well. We all have to do our part in protecting what's left of the ecosystem. I certainly do as much as I can, and even in areas where I can't do anything I at least feel guilty. When I eat Thai food with meat, my thoughts are never far from the destruction of the Brazilian rainforests or, for that matter, from the hungry homeless people sitting right outside the Thai restaurant where I'm eating. With each bite I take, I cry a little inside. Not so Jeff Bale. One time he and I had dinner together at that restaurant, and there was no sign at all of guilt or remorse as he stuffed his face with morsels of animals that had no doubt suffered enormously in cattle pens before being led to the slaughterhouse. The same process occurs when I'm at home listening to records. Even as I'm enjoying the upbeat, positive punk message being disseminated by Green Day and other bands on my label, I feel pained about the fact that I had to use vinyl and other environmentally unsound materials to produce them. Sometimes you have to weigh the options. In this case I had to decide whether the positive social impact of the message in the music outweighed the contamination caused by record production, and I eventually decided that the former was more important. We all need emotional and moral inspiration, and Green Day has the ability to provide that to thousands of real punks, so I felt the pollution generated by the production of their records was a relatively small price to pay for all that good feeling. Right now the world needs a lot more goodness. I guess that is the main difference between concerned punks like myself and Spike Anarky. I feel guilty when I do something with negative ramifications, whereas Spike and his ilk wallow in it. Like I said, I'm a sensitive guy who wears my emotions on my sleeve, and this is just one symptom of it.

Now let's turn to the imminent fascist takeover of America. The right and their lackeys are currently orchestrating a huge campaign against progressive thought, which they slander as "politically correct" speech. It's obvious to any thinking person that the right is in control of the entire country. Even on college campuses, there is

no PC "thought police". I have certainly never had my free speech suppressed by anyone at UC. Of course, my views are so enlightened that only an insensitive brute would suspect me of harboring racist, sexist, or homophobic thoughts. Still, even someone as right wing as Jeff Bale can speak his mind freely on campus. The other day he went to a meeting of the Black Student Caucus and the La Raza organization and argued against affirmative action policies. After he spoke, several militants of color went over, shook his hand, and congratulated him for being so honest. Some even admitted that he'd changed their minds, and invited him to join their organizations because they felt that more diverse views needed to be expressed at their meetings. Shortly thereafter, a militant lesbian group followed suit and extended an invitation to him to join their group. He was afraid that they just wanted to castrate him, but I told him they were genuinely interested in hearing a heterosexual male's views about various issues. The only attempt at "thought reform" I've encountered on campus was when a reactionary professor I had refused to let me give a bad grade to someone who expressed reprehensible ideas in a paper. Personally, I think that professor should be forced to take sensitivity classes so that we can communicate with each other as equals. As you can see, the entire PC issue is nothing more than a propaganda campaign organized by the right to distract people's attention from its own underhanded attempts to attain intellectual hegemony and stamp out progressive ideas like mine. In order to fight fascism we have to defend the rights of all progressive groups. To paraphrase what someone once said about Nazism, at first they came after NAMBLA, but since I'm not someone who exploits children for sex, I didn't say anything. Then they came after the RCP, and I didn't defend my misguided comrades because I had long ago broken with their party line regarding the innate goodness of Sendero Luminoso. Then they came after crack gangs of color in America's ghettos, and I didn't say anything because I do less harmful drugs and don't associate with many black people. When they came for Gina Arnold, a local music columnist, I sat on my hands because I didn't like Nirvana. To make a long story short, by the time they came for me, there was no one there to defend me, since the only people left were reactionary white males. All the sensitive ones were picked up along with me. That's what will happen if people don't wise up and see what's really happening in this country. Being sensitive is all well and good, but it is necessary to be militant and sensitive at the same time, like Queer Nation, in order to prevent a fascist takeover.

I hope Spike and his friends are beginning to appreciate my sensitivity concerning these larger issues. But I'm sure they still don't understand anything about the punk scene they are so infatuated with, which after all is only a very small pond in a large sea. As everyone knows, I have some

fundamental disagreements with other figures in the punk scene. Yet I always try to couch my disagreements with them in an atmosphere of mutual respect and consideration. For example: Jello Biafra. Even though he is a slimy little capitalist who charges ridiculous amounts for his pathetic spoken word extravaganzas, I still really respect the guy. Likewise Tim Yohannan. I love him like my brother even though he eats junk food and ruthlessly exploits me and the MRR shitworkers every bit as much as McDonald's exploits its employees. Or take Ian MacKaye. Although I've only admired him from afar over the years, I know he is a basically good person. It's not his fault that the straight edge movement he started later developed into the closest thing to fascism the punk scene has ever seen. That self-righteous blowhard was right to tell us not to fight or have sex, but not to urge people not to take drugs. Next: Mel Cheplowitz. He is of course entitled to his own opinion, but how can anyone tolerate it when someone provides a forum for a misogynistic women beater like G.G. Allin. Especially when that person is hurting my sales by putting out a bunch of bands that even I think are wimpy. Worst of all: Jeff Bale. In Lookout I accused him of being the punk version of Pat Buchanan or David Horowitz, because Lookout readers are more intelligent than MRR readers and they would know who I'm referring to. For MRR readers it would be better to describe him as a punk version of Adolf Hitler. He is in the vanguard of promoting the fascist subversion of the punk scene, and it's time that people like Spike Anarky recognize the truth. Although I respect his intelligence a lot, beneath that seemingly friendly exterior lurks an insensitive, sexist, racist, and homophobic beast. For this reason, I feel that he should be drummed out of the punk scene in spite of his past contributions. Despite my expansive consideration for others, there is a limit to who I will accept as a member of the punk community, and Jeff Bale has long since crossed that limit. If you agree with me that a macho "dude" like him should be banned from the pages of MRR, write to me c/o MRR so that we can build a groundswell of support to excise his insensitive remarks from the pages of this magazine. He and moronic bands like the Dwarves, who have the temerity to put nude girls on their covers (Ugh!), have no place in this scene. All they do is question people's good intentions and generate negativity, at a time when what we need most is more good feelings.

I hope this column has succeeded in demonstrating just how considerate and sensitive I am, even for those many readers with an IQ of less than 100. I'd like to be able to generate good will in my columns for the next 100 issues, but to be able to do this I felt it necessary at this point to make explicit that which was until now only implicit—that I'm hella sensitive. I hope you'll all agree, and if I still haven't convinced you I'll be back next time, just oozing with concern and consideration for others.

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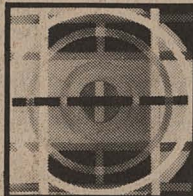
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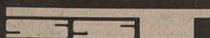


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WE ARE THE MUSIC WE PLAY, the second CRUEL FREDERICK LP, elevates the boiling hot blowing of reedman/ringleader Lynn Johnston another hundred degrees higher from the free and cruel jazz first heard on their 1988 debut, **BIRTH OF THE CRUEL**. Alabama born and California (jazz) bred under his "personal mentor," Bobby Bradford at Pomona College, Johnston played with fellow reed student, David Murray (World Saxophone Quartet) at Pomona. In the underground LA jazz movement of the last decade, Johnston has shaped a very bent and revered sound amongst his peers. Johnston's aggravated horn assault, shaded with humorous tones points to his appetite for Albert Ayler, Eric Dolphy and Thelonius Monk. On **WE ARE THE MUSIC WE PLAY**, CRUEL FREDERICK covers three Monk tunes and "Dee Dee," a number by another artist noted for throwing curves, Ornette Coleman. **WE ARE THE MUSIC WE PLAY** is jazz at its crudest. SST 290 (LP/CA/CD)

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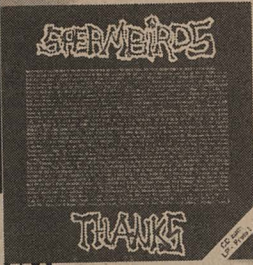
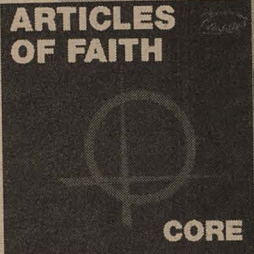
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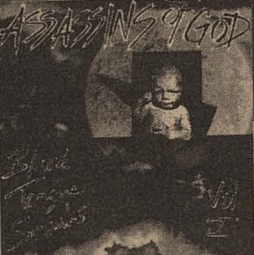
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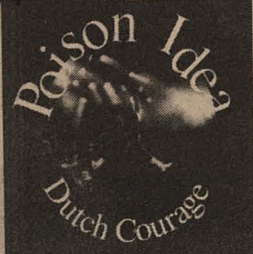


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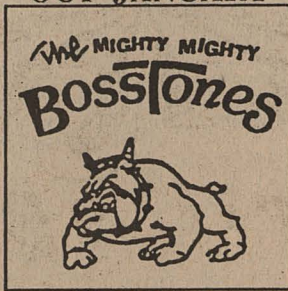
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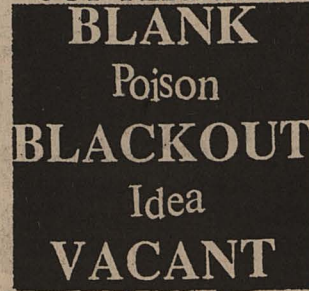
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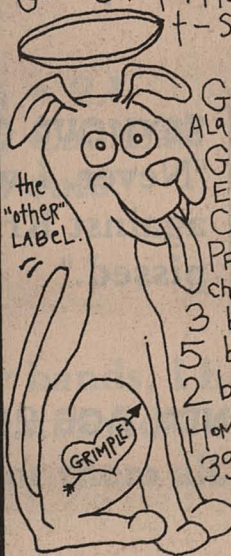
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WHAT'S THE SCOOP?

By Chris & Waldo

This month's question:

"If you had to get a tattoo, what would it be and where on your body would you have it done?"



MARK SPITZ, AGE 25, OAKLAND, CA

"I would want a mural on my back of Rollins diving off of a cliff in Monaco. That would be a powerful image. I'd want it on my back."

MIKE HAWKE, AGE 16, ATHERTON, CA, PARENT'S TAX BRACKET=\$125,000-\$150,000

"The cover of the Justice League 'Think Or Sink' EP. I just got it and it's the most thought provoking records I've ever heard. I guess I want it on my arm or shoulder."



GILBERT, AGE 27, APTOS, CA

"I want a 3-D tattoo of Traci Lords on my inner thigh."

BOB KNEEPAD, AGE 20, SAN FRANCISCO, CA

"Katy O'Dell doing the fox trot with John Barbour on a lily pad. It wouldn't matter what part of my body it's on because it would symbolize a turning point in my life."



SEYMOUR COX, AGE 17, HILLSBOROUGH, CA

"Never. I would never get a tattoo because it is strictly against Krishna faith. Plus, my mom would probably get pissed."

BRIAN SHROENER, AGE 28, SAN FRANCISCO, CA

"A skull."



WHAT'S THE SCOOP?



SUZIE, AGE 23, SALINAS, CA

"An Anal Cunt tattoo on my forearm because they're my favorite band. Their music is very important to me."



SHANNON, AGE 25, "AROUND TOWN"

"It would be cool to get dirt tattooed on my body. Then I wouldn't have to bathe because everyone would just think it's a tattoo and wouldn't know that I'm actually dirty."

CLAUDE IVERS, AGE 21, SAN LEANDRO, CA

"I would make my wife get a tattoo of a mummified baby on her left breast. I would keep her on a diet of nothing but raisins until she did."



CHRIS WILDER, AGE 25, SAN JOSE, CA

"I'd get a tattoo of a leisure suit all over my body. I love that!"

PENNY, AGE 15, BERKELEY, CA, HIGH SCHOOL GPA = 2.1

"I would get a tattoo of one of the guys in All You Can Eat but I don't know which one because they're all so cute."



JIM, AGE 22, APTOS, CA

"I've been the manager for so many bands, I have been tempted to have all of their names tattooed on my body. But my body just isn't big enough for them all."

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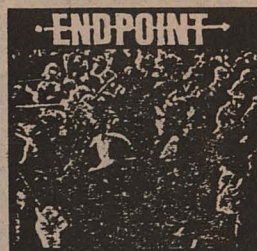
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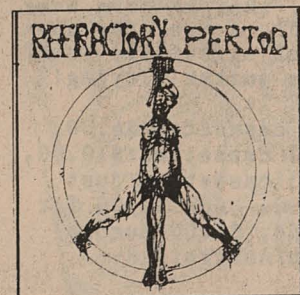
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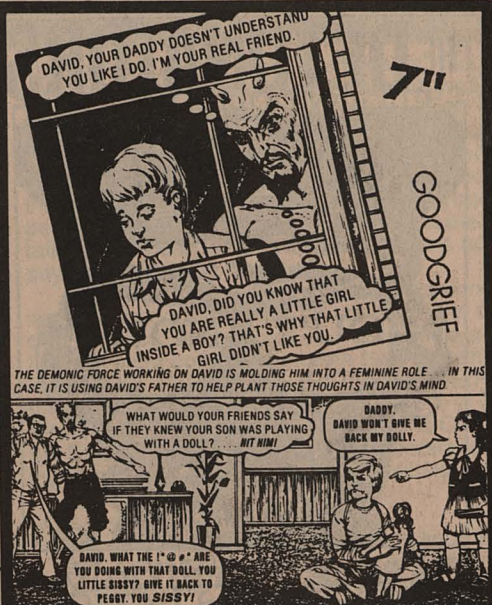
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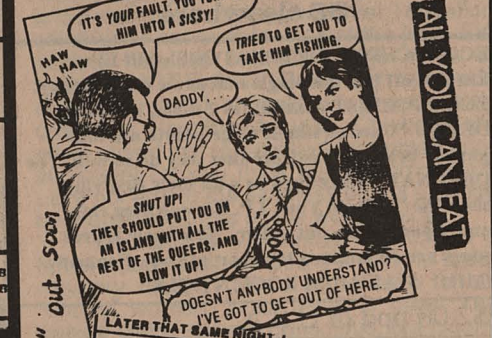


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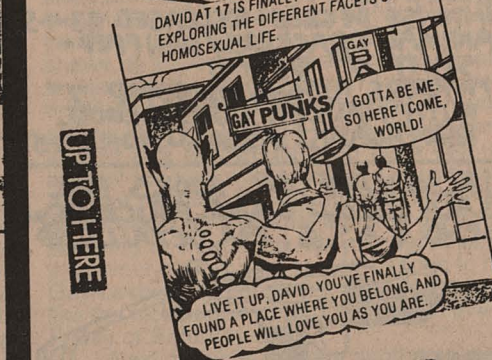


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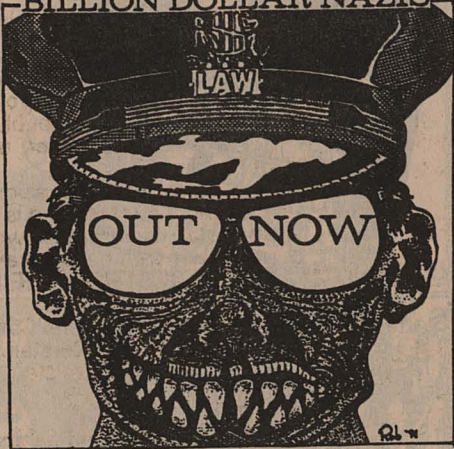
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Without Charlotte, the Go-Go's made their debut at a party at the Masque for the Dickies, playing a now-legendary one-and-a-half-song set. They made it all the way through "Overrun" ("It's about punks taking over the world," says Jane, who went by the name of Jane Drano), but "Robert Hilburn"—a diatribe aimed at the Los Angeles Times rock critic—spattered to a premature halt when Jane forgot the chords. For an encore, they repeated "Overrun."



“If you read old Go-Go's interviews, some of them were downright filthy”



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Dear
Maximum
Rock N-
Roll,

Please print the following in your letters section. I realize that certain members of the

Maximum RockNRoll staff may disapprove of the letter's contents, but in all freedom, please air the argument. Thank you.

To put it simply, anarchists and punks must reassess their values on the subject of animal rights, support of animal rights groups, and the philosophy of "action, not words". I am going to present an argument (which I have compiled from extensive materials) against the case for animal rights, and of course, will leave the reader to decide which view will be taken. I can only provide the details of occurrences and situations which have resulted from the "action" philosophy of two animal rights groups, and how they may continue to follow these courses of action by gaining support from anarchists and punks. The question to answer for yourself is: "Do I really want to support this?"

1. Dr. John Orem, a world-renowned sleep researcher, had his laboratory destroyed in 1989. He was studying sleep and breathing in cats in order to find information related to SIDS (Sudden Infant Death Syndrome). The cats needed only wear electrodes (which they were not aware of), were free to roam the laboratory at will, slept and woke freely, and had been trained to painlessly hold their breath briefly (using nonviolent methods). The breathing was trained so that Dr. Orem could study brain activity during "apnea", the phase when breathing is interrupted. He only used 10 cats. Inspectors called Dr. Orem's lab a model of veterinary excellence, and he was very affectionate towards his animals. The ALF (Animal Liberation Front) decided the cats were "liberated" in an Independence Day raid. \$55,000 in damages were done to the lab and five cats were stolen. Equipment was smashed and the walls spraypainted. Dr. Orem was trying to put an end to the number one cause of death in babies during their first year of life, and he was doing it with respect to the animals he worked with, in a painless way. His work was destroyed. An entire level of research was annihilated, and must be STARTED OVER. Dr. Orem says "How do you begin to translate all that into human costs? I don't know." Where the five cats are remains a mystery, as well as the number of people that have died as a result of the ALF's ignorant attack.

2. I am sure all the animal rights activists out there are familiar with the "THIS IS VIVISECTION... Don't let anyone tell you different" advertisement used by many animal rights groups. This image of a monkey seemingly being strangled and torn in some foreign device has been the symbol to recruit many people to the animal rights movement since 1981. However, how many people know that the picture was actually STAGED by PETA (People for the Ethical Treatment of Animals) founder Alex Pacheco? That's right folks, you've been SCREWED by the guy. The Grand Idiot Alex Pacheco, while bringing a court case against Dr. Edward Taub, told a Maryland Court right out that the picture used was not taken during an experiment at all. He informed the court that he had staged the photograph one night after becoming a volunteer in Taub's Silver Spring Monkey lab, a

position he obtained by posing as a college student. He and a PETA colleague pushed Domitian (the Silver Spring monkey in the picture) into the chair (which the two did not know how to operate) and snapped the picture while the monkey was writhing and shaking to get free from the bonds Pacheco had so clumsily and painfully tied around the monkey's limbs. The picture destroys the facts. The truth is that the chair in the picture has NOTHING to do with vivisection. The chair was actually used only once in an animal's life for a one hour period, and never in the way Pacheco made it seem. In Taub's studies, the monkey would sit comfortably on a plexiglass board, while some of its arms would be held stiff. They were painlessly held stiff so that the doctors could mimic the effects of paralyzed limbs (so they could research human spinal-cord injuries). The animals were never hurt until Pacheco hurt them. Alex Pacheco also admitted to have let the laboratory conditions deteriorate during a two week period in July 1981, while Taub was away. He took pictures of this and tried to use it against animal research. The only act of animal cruelty was perpetrated by PETA. The fucking cops then gave the monkeys to PETA, whose stupid members transported them to Florida in the back of a truck. The court ordered the monkeys back to Dr. Taub and when they returned the skyrocketing white blood cell count in the animals showed they had been under severe stress and were "one of the most withdrawn and depressed groups of animals ever seen. Yet still the image of Domitian is plastered all over ads in MRR, Flipside, countless other magazines, and the sleazy propaganda papers of the ALF and cronies.

3. Here's some assorted tidbits:
• Alex Pacheco and Ingrid Newkirk (PETA bastards) throw big parties with their donations, inviting such important people as Jeane Dixon (yes, the astrologer from the National Enquirer...you know, the one who predicts things like Elvis will show up at George Bush's birthday party)

• PETA has, at last check, received \$2 million in donations (yes, your punk rock dollars). PETA claims all of that has gone to education, outreach, and cruelty investigations. However, while under investigation, it was discovered that only 11% of the money was actually used to help the animals. Where was the rest? Pacheco is not saying, but it is likely he has more records and tapes than you.

I am in no way advocating cruelty to animals. I am not anti-vegetarian, I am not pro-vivisection. I believe animals must be treated with respect, as humans must be treated with respect. I do not support the law, and am very anarchistic in my mode of thinking. It is because of this that I wrote this article, essay, whatever. I believe in the Shadow's motto: "Information is strength... knowledge is power". I believe the ALF and PETA to be ignorant, and therefore they do not deserve my respect. People deserve the truth. These organizations are neither anarchist or humane (which is practically one in the same). It is my opinion that those anarchists and punks that deem it necessary start their own RESPONSIBLE alternative to these bullshit organizations. The ALF and PETA are clouding the issue of animal rights, and therefore making it harder for the 'normal' person in society to understand your point of view. Who in society is going to listen to anyone who admits to using donations for parties and lying about its reasons for existence? FUCK THE ALF AND PETA. Anar-

chists Are Doin' It For Themselves. You should not need the others. Research well, and act on your accumulated information.

Ingrid Newkirk of PETA appeared on a TV show in Washington DC one week and was asked: "If your daughter was dying and the only way to save her was to sacrifice your pet dog, what would you do?" She double-talked the host for a while and ended up saying "I would let her die."

This woman, on a separate occasion, was quoted to have said, "A rat is a pig is a dog is a boy." Incredible. The greatest systems of logic collapse beneath her ignorant feet. END THE LIES. DESTROY THEIR GAME.

Signed, A Compassionate Person who Cannot Sign His Name Due To The "Understanding" Nature Of Many Left Wing Fascists



Dear MRR,

As a feminist and an animal-rights activist, I have a problem with your women's section, especially the use of the words "bytch" and "chicks."

I know your intent in using these words is to be tongue-in-cheek, however, I question whether or not people will get the joke. Exploiting helpless animals in the name of humor is NOT FUNNY! Every day, hundreds of thousands of animals die unnecessary deaths in slaughter houses. Chickens are often raised just to be killed for human consumption! Do you think this is humorous?! Let's not add to the sickness of this practice by thoughtless use of the word "chick!"

Oh, and as you know, a "bitch" is a female dog. That we use the term in a derogatory manner (as a slang term for an "unruly" woman) is an insult to dogs. You people claim you are conscious, but clearly you are not as you fail to see the slag you are making against female dogs! You, feminist? Hah! Get with it! Female is female, be it canine or human, ANY negative inferences regarding womanhood is an insult to all women! Wake up!

Leslie Sludge/ Seneca, NY



Dear MRR Readers,

Well I haven't wrote to this zine for ages but after recent events in the U.K. and the U.S.A., I felt compelled to write. Firstly, something that is sickening me is that some decent punks and skins are happy to hang out with Nazis and fascists for reasons that are beyond me. Do you think these bastards would let you have shows, do zines, speak out against the people in power if they took control?! Well if you think you would be allowed your freedom you are so fucking wrong. These people are fucking sick and would soon have you up against the wall with a bullet in your head. Another reason why you shouldn't hang out with the right wing scum is that they go round battering or murdering folk just because of the colour of their skin or they happen to be Gay/Lesbian or crippled-- do these sound like the nice people you hang out with every Friday or Saturday night?

Next grumble-- if I hear another person come up to me and say how brilliant the latest Skrewdriver LP is, I'm going to scream-- aaarrgggh!! So what if the music is great-- it's the lyrics which are dangerous, as they seem to brainwash some fucked up assholes into hate and even more dangerous-- some of your money is going to such causes like Blood and Honour, K.K.K., etc. How could you possibly live with that?! If you could, you

are nothing but sick, heartless bastards and therefore deserve to be given the same kind of treatment which fascist shithheads dish out to many innocent folk everyday just because of their honour to the Master Race! There's plenty of good tuneful bands out there and if some of you bastards turned up to shows instead of wasting money on fascist material, you might find a good band you like full of decent people who NEED your support!

Last grumble-- why do most of you find pride in your fucking countries by flying the flag?!! I'll just remind you all what the flag is all about. It stands for oppression for the working class of all nations. There's mass unemployment, homeless folk, people living below the poverty line, people dying in wars etc. etc. What for? So the ruling class can get richer while you suckers get poorer and they use the flag to keep you all in line you pricks! There's no pride in any flag for you and you don't have to look far to find atrocities in the name of the flag-- THINK!

Not the best of letters explaining things, but it might make a few of you think, because fascism isn't to be laughed at. It's serious, and what's more, it's rearing it's ugly head everywhere because of all oppression being blamed on a certain element of society by the people in power. It's the people in power who should be taking the blame and the fascist bastards on our streets being made to crawl back in their ugly closets where they crawled out of. Anyone wants to communicate, contact me at: PO Box 253/Oakengates, Telford, Shropshire TF2 6UH/U.K. Thanks for listening and take care.

A Skinhead With a Conscience. Oi!
Regards! Steve D.I.Y.

d Dear MRR,
The constant jealousy that exists between womyn is debilitating. Instead of uniting, womyn find it easier to be at odds with one another. One reason I see for this is because of the limited amount of spaces of power, which exist for womyn as compared to men. When womyn see other womyn attain power and/or greatness it's a threat to other womyn. We feel as though they there is no space for the rest of us. Womyn fight their way into the limited spaces instead of uniting and fighting to make the space big enough for more of us than for the quota. We are playing the system and are debilitating ourselves because it is easier and it is what they want us to do.

Which brings me to my second point: Womyn deciding what it is that we really want.

"There is a mode of living bestowed by another entity. In truth, women have never set up female values in opposition to male values; it is man who, desirous of maintaining masculine prerogatives, has never invented that divergence."- *The Second Sex* by Simone de Beavoir
Alyssa Chunx/ 75 Stanton Rd/ Brookline, MA 02416

E Dear MRR,
This letter is going out especially to the band Pennywise, who recently played a show at the Anacanda Theatre with Rythym Collision and a local band called Soup Kitchen. Pennywise was kind enough to bring a twelve pack of assholes along with them from Hermosa Beach to add to the fun.

In between songs about halfway through their set, Pennywise's singer gave his mic. to one of the Hermosa dorks. The

asshole proceeded to yell stuff like "Pennywise rules! The other bands sucked! Fuck Santa Barbara!" and during their last song, all of the idiots they brought with them joined them on stage to sing along and fight with bouncers. One idiot grabbed the mic. and started yelling "Aryan!". The band thought nothing of it and was kind of laughing along, too involved with their little Hermosa male bonding bullshit. (The singer was even slapping hi-fives to his friends in the crowd).

Is everyone in Hermosa Beach as lame as Pennywise and their groupies? I hope not! Fuck Pennywise and their racist friends! Oh yeah, and Hermosa Beach can bite me.
Mark Regester/Goleta, CA

F Dear MRR Readers and Bad Religion fans,

After a sobering look at last month's business issue, we realized that maybe we had forgotten our roots. Bad Religion IS punk, damnit, and we are making a few changes to prove it. I'd like to argue some of the points in the article by Ben, but except for a few mistakes, it's mostly true. We are getting older and need the money. But that was the "old" Bad Religion. This summer, once we are all done with grad school we plan to do the ole punk tour thing once again. With our new LP we now know we can draw crowds in places we never thought we could before. And as a result we dropped our guarantee. That's right, 35-50 shows this summer, all across the US. I'm going to be booking it myself so all you indie promoters get in touch! No more professional agency and their 15% cut. No more expensive doors. We want \$5 shows, cause we know we can pack 'em. We would also like to play with locals for that extra draw effect and to get you noticed! Remember for this punk thing to work again we need your help. If you want us to play your town get in touch! But be prepared to make flyers and promote, promote, promote!

Finally, one word to Ben and MRR, if you had such a big problem with Bad Religion, why didn't you come to us directly? True, we may have been getting carried away, but we would have listened to reason and we could have kept our foolish mistakes out of the magazine.

Feel free to contact us through our new label, Piggly Wiggly Records in Berkeley. Bad Religion IS DIY!,
Brett.

G Hello Folks at MRR,
Please print the following correction, as some of the information in your review of *Summer Squash or He's Too Flat For Me* (in your publications section in Feb/92 issue). is incorrect.

Summer Squash is \$7.00 ppd (not \$1.00 - yikes!) Also, it's not too important, but it's not a collaboration of two womyn - I have a penis. Thank for the cool review otherwise! We have issue #1 of *Femzine* still available as well as a new comp. tape featuring unreleased stuff from seven local T.O. bands. Thanks for your time, peace in '92!

Chris and Melanie, Fans of Bad Productions, 2 Bloor St. W PO Box 120, suite 100, Toronto, Ont., M4W 3E2, Canada.

h Max R&R,
Howdy from Lost Vegas. You's recently (No. 104) ran three ads for my band Wholes. Everything

was great, except one of the classified ads had a misprint. The ad read: "Wholes of Las Vegas. Seriously demented stuff - Sonic Youth.

Shockabilly with heavy machinery..." It would be very groovin' if in fact any or all of the members of Sonic Youth had actually said that, but they haven't yet. I doubt they have ever heard of us. The ad should have run: "Seriously demented stuff. Sonic Youth, Shockabilly with heavy machinery; throw in a pinch of ponderous jazz, let it bake in the sun for a few weeks...definitely original" - Redrum zine. Wholes, 3120 Liberty Circle South, L.V., NV 89121...etc. I don't know if you print retrax, or can run this as a letter, maybe the letter "L", Pieces & Wholes
Thomas B. Stone

i Hello folks,
Here's a quick letter for inclusion in the next MRR if possible. Young master Royals, in his scene report of England, missed off some of our address. So to save any confusion: The address for One by one + Flat Earth Records is PO Box 1 QF, Newcastle, Tyne + Wear, NE99 1QF, UK. The article on punk + business was long overdue & well done, by the way. Hopefully it'll inspire more than just bitching about certain bands. Maybe part of the trouble lies in the 'status' people in bands get, that is so obviously missing from other, often more important activities. Like, who asks the people who do the food, run the creches, cart the equipment about, etc. for interviews? Isn't the demystification of the music business part of what punk is about?

Just because bands get 'big' doesn't mean they have to dump their D.I.Y. attitude. OK, so one person may not be able to do everything, organizing gigs, releases, distribution, etc. That doesn't mean that you have to hand it all over to big business, anymore than you'd just let a businessman write all you songs. (maybe there's a few exceptions to this...). If 3 or 4 people in a band can't cope with the work, then maybe it's time to expand the band.

I could rave on about this, hopefully a lot of people will. MRR is as good a place as any to try and put some movement back into punk. Anyhow, love + respect to everyone who cares & is keeping D.I.Y. alive. And thanks to everyone who's helped us out. Keep the 1 in 12 club alive!!! Ta for your time, Alec XXX

P.S. The new One by One LP'll be out dead soon. (some D.I.Y. advertising...)

J Dear Joe Harrington (letter in #105),
Neil here, I'm just one of the people who is involved in putting on shows at ABC. It was very interesting reading your letter, from someone who knows so much about what goes on at ABC the rest of the week not just Saturday afternoons. Firstly you go on about ABC being so small, if your granny's basement is the same size maybe you could get involved and give bands a place to play, maybe granny could even do up some food. Yes ABC is small, whenever we ran show info in MRR we always put that the space holds about 150, (see MRR #100) but at least it is a D.I.Y space and we can put any amount of \$\$ into the space as we like, unlike many of the clubs that put on shows





that take nearly all the door and leave bands with nothing, many of us have been in bands and put on shows at clubs before that offer so much at the beginning, when things are being set up and then after the show come up with a lot of excuses and extra details that were not mentioned at the beginning, and you end up having to argue the point with a 7 foot tall Neanderthal called Killer.

Yes ABC has had it's problems and I'm sure we will not be able to make everyone happy, I for one used to think the shows were stupid and refused to go, then one day I decided that was bullshit so I went down and got to know the people and gradually ended up volunteering and trying to help the space grow. It is easy to criticize and pass judgment from the outside, when you don't know everything that is going on. Would people rather pay \$5 knowing the money is going to the bands or pay \$5 knowing the greedy club owner is taking the money?

Now Joe, you also talk about the fact that you are tired of hearing the same bands. There are a number of reasons for our booking the same people. When we get fairly unknown, out-of-town bands playing that wouldn't have much of a draw. We like to try and get a couple of good local bands that have a following, that way the out of town bands get a fairer amount of money (not that many of them are worried about that). But if you have ever toured you will know how fucked up it is to not have any money to eat because you didn't make any money at your last show and Bill didn't wash his undies for two weeks because he had no money for laundry. Now the Citizen Fish show was one of the biggest shows we have had so far, it was bigger than the Oi Polloi show, we had a door clicker at that show and we counted over 250 people (could your granny's basement hold that amount?) on one of the hottest days in summer, and boy did that place stink! Anyway, the reason Citizen Fish was so small on the flyer was because we knew it would get around by word of mouth that they were playing and we didn't want to have to turn people away. A lot of the time we won't even put out a flyer when a big drawing band is playing, we rely on the regulars to spread the word. Now for the Citizen Fish show we had them. With them was Cringer, Born Against (a local band) and Huasipungo, also a local band. The only reason these two bands were on the bill was because we wanted to find bands that would play for free and donate their time to Citizen Fish & Cringer and we thought it was a good idea to ask the people who help with the shows and who are in bands first if they would like to play, if they couldn't have done it we would have asked some others. It was a great show and Citizen Fish and Cringer got paid just over a thousand dollars, which they seemed very pleased with. It was a pleasure working with such a cool group of people.

You also go on in your letter about the scene being this and the scene being that, well get involved and try and put some positive energy into doing something, pushing a pen doesn't help things. I normally don't even waste my time answering all the gripes people have with the shows, we just keep on working and get on with trying to create something, we think we have a homegrown place

that is run by scene orientated people. As for working with other people and helping bands get gigs if you got involved you'd realize that we already do that, but you just sit on the side line and pass judgment. We are trying to create a chain of spaces for bands to play so when they contact us we can give them names and numbers of other spaces to play. A friend of mine, Mike is now doing regular shows in Philadelphia and he does the same. If a band contacts him he will pass on our number. We also have numbers in RI, upstate NY, CT, NJ, Denver, Texas, PA, VT and other places, now these numbers aren't always regular shows. Sometimes they are just small groups of people who will go out and find a space to put on a show and help the bands and their scenes out. If there are people out in Long Island who want to contact us and have a place to gig we would be only too happy to get them in contact with bands that are touring, we really aren't that hard to get hold of. I will even put my number here, (718) 383-6522.

Also Joe, how can you think we have a monopoly on the scene when other people are putting on shows all over New York? There are shows at the Ritz, Spiral, Living Theater, Squat and Rot is still putting shows on when they can find spaces. There are lots of people doing stuff and we encourage and help as much as we can. If people need sound equipment we will let them use ours, except if it's on a Saturday afternoon. There is a lot of cooperation in the city at the moment and a number of good projects have started from the ABC shows and a volunteer run record store called Reconstruction Records has just opened and is doing well. A Positive Force NY group has begun doing volunteer work all around the city and a Food Not Bombs group is now feeding people regularly and are at ABC every Saturday, selling food for donations, which they then use to buy food to feed the homeless. I won't say that all these groups came out of ABC, and I'm sure a lot of the people involved in the groups haven't even heard of the space, but ABC ignited a spark that got people together to work and try and produce some positive thought and energy and not just to talk about it but put it to physical work. Now a lot of people don't realize how much work goes into putting the shows together at ABC. We don't just go in on a Saturday afternoon and every thing is there set up for us. We work hard on the space and we have a lot of plans for the future. We have also bought our own PA, which if the need comes, we will be able to move to a new location.

Let me just briefly go into some of the problems we have with the space at our disposal. ABC is owned by the city and they have been trying to evict the basement and the floor above which was given to a group of artist back in the 70's, when gentrification first raised it's ugly head. There used to be tenants living upstairs and the building was used as a drug spot, with dealers and junkies using it. Many a time young kids would come in with guns and start fucking with people. The city thought this would scare the artists (and activists living with them) off but in fact it made them stronger and more unified. So next the city let the building over the years decay and go into what they claimed was a state of disrepair and proceeded to proclaim it unsafe to live in and evicted all the tenants. The ABC directors decided to get a lawyer and fought the city in court, which they have now been doing for many years and so far it is a stale mate. Now and again

the city will come in and sabotage something and we will fix it back up. Their most recent activities have been the worst, they came in and removed a radiator downstairs and said they did not have to supply heat anymore. We have since fixed the boiler and are having the radiator re-installed, we are having a lot of financial problems right now what with all the budget cuts and censorship policies. We are trying to put together benefits to try and raise money to pay bills and conduct much needed repairs. So as you can see, it is not just a space to have shows it is a space for everyone to use and our final goal is to try and take the building over from the city, fund it ourselves and run it as a community center. Maybe this will never happen but we all keep working and hoping and even if it doesn't work we will know we put in a lot of positive energy and got some good stuff done over the years.

As for this notion of MRR always doing stuff just for us as though we are working together as one unit is ridiculous. Both our organizations have a lot of respect for the other and work hard at what we are doing. ABC is new to supporting the scene when compared to the many long hard years MRR has had and I'm sure they have had their fair share of people criticizing and finding fault in their efforts, but as far as I'm concerned, MRR is one of the best information outlets around and I am glad to hear they are going to be working with the *Profane Existence* team. I would lastly like to thank all the people who have helped put the shows at ABC together and everyone that has supported our efforts.

Neil/ PO Box 20012/ Tompkins Sq Sta/ NY, NY 10009



To Whomever Cares:

In response to the slew of misinformation that seems to plague the Libido Boyz name, I'm writing to set the record straight. As the man on top at Red Decibel, the Libidoz label, I'm certain that I can shed some truth about the band's progression, their label affiliations, not to mention their 'cash flow'. Depending on whatever scale you judge a band by, this should help you to make your own decision. More than anything, this is in response to the letter that appeared in MRR #105 written by Alex Sandell of Bloomington, MN. (who, by the way, would make a great Baptist preacher).

The Libido Boyz *OPGU* is not distributed by Warner Bros. It is distributed by Caroline Records. All Red Decibel albums are manufactured by Metal Blade Records, and distributed by Caroline. Red Decibel has a production agreement with Warner Bros., allowing our bands to grow into major label distribution after one or more independently released albums. Warner Bros. was enthusiastic about the Libido Boyz, and to reserve their option on the band, they advanced Red Decibel money to help promote the album. It was an amount that paid for about 800 t-shirts, the balance of what was owed on their touring van plus repairs, some advertising, and a low-budget video for "Godzilla" (and yes, we hope it will make it on MTV). And no, Alex, the Libidoz are not "drowning in a pool of cash, though I commend you on your creative writing skills - now just make it out of high school and into the real world.

I didn't want to sacrifice any principle by responding to this mud-throwing, but I believe in the Libido Boyz. I've watched them grow into the incredible band that they

are, now writing the best material of their careers, and for no one but themselves. It always freaks me out when "punks" talk about "living life for what you believe" and being a non-conformist, and in the same breath cut down anyone not like themselves. To me, it should be about music, which I happen to enjoy more than politics, which brings me to another point...

It was nice to read Timojhen Mark's review of *OPGU*, not because it was positive, but because he was honest about the music (not the politics that I was expecting). It's been said before and will be said again that *OPGU* is over-produced. I'm a fan of good production, though I'm certain my idea of good production differs from many others. We're proud of the way *OPGU* sounds, and can't wait to see what we can do next round with more time in the studio. If you were a fan of how *Hiding Away* sounded, then maybe this isn't for you. A lot has happened since 1989.

I'm betting that most MRR readers aren't quite as gullible as Alex Sandell (and whoever wrote the other letters I've read about buying motorcycles with Warner Bros. money). I welcome and appreciate everyone's opinion. Just remember the difference between fact and opinion. If your opinion is that the Libido Boyz are not "punk rock", then they're not. They are "music", and we like it. The Libidoz are playing the tightest, most fun and enjoyable shows ever (the live video for "Godzilla" is proof positive). They're back on the road in late March if you have any doubts.

Jake Wisely, Red Decibel, Inc/ 2541 Nicollet Ave/ South Minneapolis, MN 55404



Dear MRR,

This isn't a letter about some important issue like all the other readers. But it's a major annoyance with your magazine. I've been reading MRR for over three years and now, it's getting intolerable. And you don't even seem to see the problem. How can the staff be so blind. Everyone's been complaining. Yes, it's those unchanging, relentlessly boring Dischord ads. The same shit every month for fucking years! A big box with some DC artsy photo on the same side everytime with the list on the right hand side and the (high) price guide on the bottom. Are these Dischord types so busy that they can't even change one fuckin' ad in 3 years. Is this a statement of staleness? And what's worse is that they're spawning a whole generation of boring wannabees. The DC legacy as told through MRR will be hundreds of these archaic, unchanging, uninspiring ads. No wonder the ignorance level of the readers is so high. If you and the MRR staff want to really help the scene than ban these spore infesting, mind controlling ads!

Punks United To DIS-lodge DC's Supremacy!



Dear MRR,

This is something that's gotta be revealed. After years now of Larry Livermore complaining about the Dwarves, who in the fuck do you think I ran into at the Dwarves show at the Omni on January 10th. It was the almighty himself, Larry! What the fuck are going to a Dwarves show for, Larry, if you detest them so? Yeah, I thought just maybe you were going to give them shit or call em on their stuff. But no! You're up there rocking your hard hypocritical ass to their whole set! I was there cause I'm a lowlife punk who likes

the Dwarves, but I fuckin' admit it. Larry you're a scum too, just admit it, no, fuckin' print it you coward. Well that's it. It had to be said.

A disgruntled East Bay Punx. (and I'm not going to be one of your Lookout boys no more).

MRR Readers,

Nidge Miller speaking for Blitz, Lurkers, Red London, Red Alert. Regarding the U.K. scene report #104 by Nick Royles. To anyone who is skeptical about the reforming of the above bands let me first point out that we are not backed by big buck management as S.L.F. and Buzzcocks are. At present I do not even have an record deal for Blitz. The releases on CD are controlled by Cherry Red who bought the rights to Blitz from no future.

You think we are doing this for big money? You know Fuck All! I did *The Killing Dream* album on Link to show I could give something new and not just cash in on re-releases. I have not been paid a penny for that album so far. From Cherry Red we got 90 pence per CD. I had to use a solicitor just to get that. Cherry Red almost sued me for arranging the *All Out Attack 12"* with Retch Records. Now I have to buy my own records at wholesale prices and pay for my own ads because the company that owns my songs don't know shit about the punk scene. We are bound to the contracts we signed over 10 years ago, now owned by companies who don't give a fuck.

My only motivation for Blitz is to hopefully move to the States where punk seems to have a far better attitude.

You say "fuck nostalgia", oh yeah. We're all so fuckin' hip in the U.K. Suck my slop! The U.K. is fucked. Sure those days are gone 77-82. I don't live in the past. But the songs...that's another matter. To say "fuck nostalgia" with regards to music is like saying fuck Beethoven. Instead of the question—Why have all these U.K. bands reformed? Has anyone stopped to wonder why we all gave up.

Dr. Strange Records... nice Blitz shirts... Can I have one?
Nidge, Blitz/ 18 High St/. New Mills, Stockport/ Cheshire SK12 4AL/ England

To MRR and readers:

Just a quick note to inform everyone of a major oversight regarding the December issue (#104) review of the *Waldos 7" Crazy Little Baby* on the Baylor label. Some clown, the initials (KK) indicate someone named Kenny Kaos (Get a real name asshole!) basically trashed the musical content and its sleeve. However, that is not what my beef is all about. I can sum up my beef in two words: SLOPPY JOURNALISM! I could give a shit if this dick-brain liked the record or not. The point is Mr. Kaos neglected to mention the fact that the *Waldos* feature vocalist/guitarist Walter Lure, an original member of the Heartbreakers (with sidekick Johnny Thunders). Mr. Kaos has the prerogative to slag the single but at least know what you're talking about. Sorry, I didn't include a 10 page bio you need to write your reviews from. You're supposed to inform your readers. Not pass on your personal dumbass nonsense, you call a fair review. If you don't know who Walter Lure is you must've been living in a fucking cave for the past 15 years. You obviously have no background in the history of punk rock. Punk rock for you, Mr. Ka-ASS! probably started

with Fugazi or Youth of Today. Get a real job Kaos because you don't have a fuckin' clue as to who the *Waldos* are and what they're about.

Eat shit, asshole! You've probably never even listened to the Heartbreakers *LAMF* or *Live at Max's*. Probably too busy jerking off to your Green Day CD. Just because you supposedly "write" for MRR doesn't mean your uninformed dribble passes as punk gospel. It ain't shit, pal! To all those Heartbreakers' fans out there give the *Waldos 7"* a chance. Spin it. You won't be disappointed. You decide. Don't let an ignorant knucklehead like Kaos decide for you. Regards,
Ron Bally/ Baylor Records

Ron,

Allow me to respond to each of your "points".

First, I did not trash the record in my review and, after to listening to the record again, feel that my description is accurate.

Second, while the fact that an original member of the Heartbreakers is in the band is interesting (and even worthy of a mention in the review) it doesn't change the fact that the record isn't that good. If you feel that tidbit is important, you should have noted it on the sleeve.

Third, I admit that I did not know who Walter Lure is and I was never a big fan of the Heartbreakers. However, I have not lived in a cave for the past 15 years. In fact, I have never lived in a cave.

Fourth, I do have a background in the history of punk rock, having been actively involved in the scene (as a dj at KALX, Berkeley, and more recently here at MRR) since the early '80s.

Fifth, I do have a real job, as my MRR work is strictly volunteer.

Sixth, I never claimed that my reviews should be taken as "punk gospel".

Also, I disagree with your contention that your beef is not about the record not receiving a better review. I have a funny feeling that had I written a glowing review and still failed to mention that Mr. Lure was an original member of the Heartbreakers, you would not have taken the time to write your letter.

Finally, if you ever find yourself in the Bay Area, I challenge you to a fistfight, to decide once and for all who is right.
Kenny Kaos

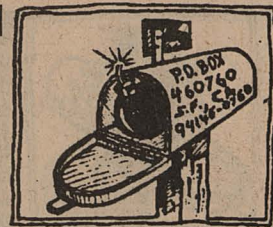


To Oz and all MRR readers:

Imagine what a surprise it was to read the Wisconsin Scene report in #104. The warden that Oz thinks is so terrible and evil just happens to be my father.

First, let's understand that I totally agree with Dale on the fact that this country puts far too many people in prison, especially for minor crimes. I personally despise being called a criminal by the state just because I'm a pot smoker. However, none of this is my dad's fault. Our criminal justice system is fucked up and needs to be revised, but until we find an alternative that works, my dad is the unlucky one who gets to deal with the mess.

Let's also understand that my dad hates Nazi bullshit as much as you and I do, Dale. I know it sucks that your mail is censored, but





you should know that this policy is also useful at stopping literature from WAR and The Rocky Mountain Church of Jesus Christ. These pieces of

trash have the profound ability to cause ugly things like RACE RIOTS. As far as the dress code, it was a policy that existed before my dad's six year absence from Green Bay. When he returned and saw that no one was enforcing it, he did. (During the protest, it was also passed on that the inmates wanted cable TV.)

Cable TV? I wish, after working 5 days a week, that I could afford that. We seem to forget that prisons are not supposed to be country clubs, no matter how many times you scream "rehabilitation". What do we do with all the chronic murderers, child molesters, and assailants? In your honest opinion, Dale, can you say that there are some people that are too violent and dangerous to let out of prison? I've seen enough rap sheets and criminal histories to understand why the state can sometimes give out sentences like Life+Life+99 Yrs+ 50 Yrs. Besides, when you're in prison you get 3 meals a day, a roof over your head, and medical care. The rest of us might know that these things can be hard to find these days. (The people at Amnesty International will probably agree that a prisoner from, oh say, Africa or Asia or South America or even Europe would be more than happy to trade places with an American counterpart.)

As for anybody who wants to take Dale's advice and give the ol' warden some "hell", feel free to do so, keeping in mind that he has already had over 200 consecutive lawsuits brought against him by many lawyers, as well as numerous threats on our family from gangs and former inmates. If you want to make his life difficult, you'll have to wait in line.

Dale, my advice to you is to do your time, get out, and never go back. Peace. Jess/ 1100A Park St/ Stevens Point, WI 54481

P.S. Any other punks out there who's parent(s) hold politically incorrect jobs? Write me and tell me how you cope.

Hi everyone again,

From the Green Bay prison, this is the Oz dude, the guy who did the scene report in the Green Bay Prison a couple issues ago. I just got a letter from a person named Jess who claims to be the warden's kid. Jess wrote a letter to me and MRR, so I'm sure it was printed by now. It was a surprise for me to get a letter from the warden's kid too Jess. Anyway, sorry if I offended you by getting down on your father. To you he's your dad, to me he's still a pig and a main part of the pig system. His type of "job" is barely different from running a Nazi concentration camp. Sure there are no killings or very much physical torture, but there is a lot of mental torture. Such as forcing us to all dress the same way, telling us when to wake up, when to eat, when to take showers and of course the never ending mind and power games your father condones. And at anytime one of your father's guards here can throw someone in the hole. Usually for something petty just to show their power over us prisoners. I am sure Jess that you would not have been

so offended if this warden here wasn't your father. Just think about it a minute. Would the children of George Bush still support him if had over 200,000 Iraqis murdered? And didn't Hitler's dad still love him? Anyway, you get the point? Is blood thicker than the truth?

Jess, you say none of this is your dad's fault?! Get for real. Your dad didn't even want to negotiate with the prisoners involved with the protest. He had the prison surrounded by cops and other various pigs, called the SWAT team and riot goon squad, tear gassed 80 or so prisoners and had some of their heads beat in. And you say he's the "unlucky one who gets to deal with the mess." Yeah Jess, he dealt with it the only way a Nazi pig knows how. Force, violently and brutally. When the dress code that daddy had to enforce after six years of nobody else here having a problem with it all of a sudden for no apparent reason seems to be a problem, well it just looks to me like daddy warden wanted to kick up some shit and show who's the new boss around here. And you talk about the prisoners here wanted cable TV? Well personally, I don't like any TV but yes the prisoners that do want cable TV for one reason is because every other maximum security prison in Wisconsin has it, and for another reason, the prisoners that have TV's now can hardly get any reception cause of all the metal in this place.

And do you think that censoring our mail is necessary to stop people here from getting racist material? Because you think it could cause race riots? Don't be so fuckin' stupid Jess. They censor mail here just cause they don't like certain religious or political beliefs. I've had numerous zines rejected, such as *Love + Rage*, *Profane Existence*, *Cometbus*, *Blacklist*, *Punch Line*, etc. And almost 99 and a half percent of the time I get stuff rejected is because a certain pig named "Phister" is working in the mail room at the time. Any other less nosey pig lets them by. So ol' Lt. Phister just got a chip on his shoulder. I'm sure him and your father are friends.

The sickened, money hungry, war hungry, power hungry government is what created the society we have to live in. You ask me Jess, if "there are some people that are too violent and dangerous to let out of prison?" Well, this is my answer: The people I've met in prison for violent crimes such as murder and armed robbery are some of the loyalist trustworthy people I've ever met! I believe that the crimes they did are a reflection of the society we are all brought up on. From television to government our world is nothing but scandals, rip-offs, wars, murder, sex, etc. The media and advertising agencies portray to the public that you need riches and material things to be considered a success. Now when the majority of people are poor what other way is there to be a success than to immitate the ruling class and commit crimes? But if you got money and status already it seems it will be legal to commit crimes. Looking around this prison I never found one rich man yet. Why is that? Look at your government, George Bush, Oliver North, General Schwartzkopf, Jesse Helms, James Baker, your local police department, etc., and tell me if these fuckin pigs are too violent and dangerous Jess. If you got any brains at all you shouldn't have to think too long about it. Sure, prisons in America might not be as bad as some other countries, but does that mean we should sit back and be fucking thankful or grateful? Fuck you! It's people with that kind of thought that sit on their ass

and let the authorities run their lives to the grave, while you are content to just sit at home and watch t.v., all happy and sedate while 200,000 or more Iraqis get blown away. The USA now has more people in prison than any country in the world, and if you read alternative news sources or listen to Jello Biafra, you'll know that Bush promises to double America's prison population in the next ten years. I get out around 1996-1997, and I'm looking forward to help sabotage the 'new world order' ANYWAY I can. My last words to you Jess comes from an old Plasmatics tune, it's called "A Pig is a Pig". Ain't it the truth, and nobody has to wait in line like you say Jess, they always break the rules and skip ahead. Anyone wishing to write, send pictures, zines, tapes, acid (under the stamp, of course), and sabotage recipes. Later comrades, OZ.

Dale Austin #76660/ PO Box 900/ Sturtevant, WI 53177

P.S. I've been transferred to another prison down in Racine County. At least it's closer to Milwaukee. The PO Box 900 is now my current address. Greenbay sucked, and so did the Packers, and so does your dad Jess. Warden Murphy ought to get a real job, like tearing down the prisons. Read Peter Kropkin's essay on prisons in the current *Fifth Estate*.

R Dear MRR
Thank you Matthew Foote for your information on J. Quinn Brisben. The donation is on it's way.

Thank you Rockin Jeff Bale for your columns (MRR #105). Refreshing view on hybrids and heavy metal and confirmation of Punk attitude/lifestyle which confirms my suspicions on the decidedly opposing factions represented in MRR, namely: A) Revolutionaries; who believe change is possible and happening (look at black culture). B) Counter-culture (punks) and C) Developmentally arrested whiners. As far as group C is concerned, I, for one will be glad when you have sucked up enough shit to realize that whining only gets you grins of triumph from the corporate fucks.

To group B, I offer my sincere gratitude for your finger and spit in the established face of America. I also recognize that the uncooperative attitude has widened your ranks by avoiding the soapbox (of other cultures) that led the attentions of the moral and policing forces to other (counter) cultures resulting in their dismantling.

However, your attitudes regarding money is the answer to that. Corporate America must be having the belly laugh of the century, never in their best nightmares could they have envisioned a culture which would attract the discontents and then keep them under control by a belief that poverty is purifying. Or did they?

The #1 organized group in this country is the AARP (American Association of Retired Persons) in terms of membership. The second is the catholic church. Thankyou Trent Reznor of Nine Inch Nails for your line "Bow down before the one you serve, you're going to get what you deserve."

My position is that money can be better used than in the established corporate and government view. For every job a punk, thrasher, rapper or headbanger holds, it is one less means of supplying a moral conservative or military mind. This same job could be a barb to moral conservative corporate thinking (i.e. nobody with a pierced nose could possibly pass a pee test, thus we never

to moral conservative corporate thinking. (i.e. nobody with a pierced nose could possibly pass a pee test, thus we never have to worry about having to hire one. Get this people, the last remnants of the extremists are dying and retiring. Another generation is taking its place, namely the hippie to yuppie faction. By all appearances this new step into power will prevail throughout your lives and you will live under their direction just as you have the last. Maybe the next time somebody squalls "sell-out" you might want to find out who and what their parents are and why they support confinement.

All letters are welcome but especially those that offer help in countering the corporate program. Seems I could be the only free-thinking (I hope/ wish) person in an entire corporation, which I am ready to quit.



Thanks,
Mona Byer/ 1514 Bellevue Ave.
#401/ Seattle, WA 98122

Dear Tim and MRR,

I just got a copy of MRR #103, and I'm deeply upset at what is passing for "news" these days. Bill Graham croaks? For God's sakes, we're talking about someone's life!

The thing that really disturbs me is that "punk rockers" around the world are reading this shit, and eating it up. According to the standards set by you, Tim, we should all feel nothing at the loss of this man just because you say he had bully bouncers at some of the punk shows he helped promote.

You failed to tell everyone that this is the man who put on the Grateful Dead shows, as well as many other radical 60's bands, and made them more accessible to the mainstream society. Say what you will, but I think that's more punk then putting on a show that only 20 people are gonna come to. How many people were changed by the bands that Bill Graham helped get out vs. the bands Tim Yo helped get out? Even if you don't agree with the system that Graham worked within, we all have to compromise, and he did a hell of a job with what he had.

Yes, mainstream papers are busy eulogizing him, but don't you think that there is some truth to what they are saying? Or do we get fed the punk rock version....hardcore, calloused, "I don't care about you, fuck you" attitude. This person was ripped apart from limb to limb in a violent airplane crash. And you, Tim, have the nerve to headline the news section with "Bill Graham croaks!!!" Sort of fits with the overall MRR policy on not taking Hardline ads because they're pro-life.

I guess you could say that MRR is pro-death. Sincerely,
Sean/ Vegan Reich



Dear MRR,

This is a reply to a letter written by someone named Russel Ward in an earlier issue of MRR (I don't know which month, I lost the cover). He begins by saying he's jaded (he also says he's old) and then tells us a story of how he saw a youthful zine called *Officer Friendly*. Mr. Ward tells us how it talks of anarchy under the editor's "guidelines". And the hypocrisy of putting rules on freedom. He has a good argument up to there.

He widens his argument by slagging punk in general. He said and I quote "Punk is a buncha kids with funny haircuts talking pseudo political bullshit and spouting liberal philosophies they know little about". I guess Mr. Ward is too old to remember what it's like being a naive kid who is still learning about

and finding their own personalities. I personally see a lot of intelligence, caring and compassion in punk. With a "liberal" dose of political ranting to boot. Mr. Ward might be too "wise" and stuck on himself to see any of this, I suppose.

He then tell's us about how great punk used to be and say's nothing about the positive aspects of punk today. What about DEAD SILENCE, NAUSEA, or MDC who have been forwarding human and animal rights today instead of living in the past.

But I digress, I really have nothing against Russel Ward but he needs to loosen up and enjoy what he has. And maybe by giving the "kids" who are still giving it a fuck of a try a chance, more can be accomplished by our young counterparts (me for example).

Near the end he tell's us that we "the punks" are no better than the hippies (who incidentally stopped a war) and that the only answer is revolution. Anybody beginning to notice a cycle?

My Question to Mr. Ward is, after you're revolution is over who is going to set the guidelines then? Will it be you, Mr. Ward?

Anarchy and Peace
Chris Stanberry



yo mrr folks:

Yeah, Andrew Solano's letter in mrr #104 was a crock of bigoted bullshit. yeah, you were right to call him on it too. bashing him on his grammar though, was an obscenely classist exercise. other than making it sound like punk's something you do before graduating college and working for i.b.m., what's the purpose?

keep it to the subject, will you? bashing the people for poor education doesn't strike me as being real punk. by the way, andrew: i bash back.

ken meyers/ 10525 calder square/ state college, pa 16805



Dear Tim and everybody,

I want to complain about all the bitching that goes on. It's awful. It's like people have nothing else to do but whine and bitch and bitch and whine.

I think it's terrible for you to print all that complaining. If only you could be more positive... but no, it's negative this and negative that. If I hear any more stupid griping I'll scream. Don't you know there's sunshine as well as rain? Sex as well as violence? Love as well as hate? What is it with you guys? C'mon smile. C'mon have a nice day. I dare ya! Love,

Byron Coley
(Byron, fuck you. — Tim, Suzanne, & Mike)



MRR,

I just heard that Mykel Board was arrested for molesting a ten year old boy at JFK airport. It's about time! He's already crying for help to fight the case.

Before you run off to help this sick fucker, there are a few things you should know.

#1—Mykel Board broke the law. Even though he's attempting to draw a parallel between his case and Jello's— *there are no similarities!* Jello was prosecuted for distributing art to minors. Board *had sex* with a minor.

#2— Board is claiming that the *ten year old boy* he molested was the perpetrator of the crime. Nice try, Mykel. You might think you're funny and bright in your stupid col-

umn, but *this is real life!* I was molested by an uncle when I was 9. When I was 12, 3 neighborhood boys *forced* me to have sex with them. A child is not capable of seducing an adult. If you don't believe me, ask any psychologist.

#3— It has come out that this boy had been previously sexually abused. Do you really want to reward Board for adding to this *innocent child's* scars by giving him money?

I've always thought that Board's column was a waste of space. Now is the time to fire him. Obviously, he's been deluded by his own writings into thinking he can get away with his sick fantasies for real.

Mykel Board is running around telling lies about his case in order to escape exactly what he deserves— a life prison sentence. What Mykel really deserves is to rot in hell but if he's so scared of prison, I have an alternative suggestion for the judicial system: Cut off his little penis and make him wear it on a chain around his neck for the rest of his miserable life so he won't forget what a perverted, evil, scum-sucking asshole he is. Diana O. Golfe/ NYC



Dear MRR,

First off, I would like to say that I think it's great that you are putting a lot of effort into re-vamping MRR. Its totally kick ass that you are letting us tell you what we want, why don't other magazines use some common sense like you seem to have done. Keep up the shitwork.

Secondly, (to change the subject) isn't one of the aspects of punk letting people blow off some steam? Many people are so concerned with being nice now. Not that everyone should go around acting like an asshole (we already have enough of those), but people should go back to speaking their mind even if it pisses other punks off. For example, it used to be (not that long ago) that if you were at a show and a band sucked, you let them know it. Now, shitty bands keep on being shitty and don't realize that they suck because people are too worried about their feelings. If they don't think they suck, and you tell 'em they do, then they should just tell you to fuck off. But instead we pretend that they're not so bad. Heckling shitty bands is fun, especially when they have good comebacks. Just look at a band like Fear, they got off on people heckling them. Now not every band is Fear, so we should use discretion (ie; don't rip apart a bunch of 13 year old kids that just starting playing their instruments 6 months ago. Wait a few years and if they still suck then let 'em know it), but people need to start mouthing off more. Not only will it bring some fun back into punk, but it will also be productive in getting people to be more honest and confront reality. (If your scene is nothing like what the fuck I'm talking about, then forgive my ignorance because I most likely have not been there.)

Thirdly, I just don't get this PC thing. I'm either badly misinformed (don't know what the fuck I'm talking about) or we gotta take another look at why punks are adopting this sort of dogma. First of all, PC seems to be a belief system, like a religion but for politics. For someone to be PC, they have to hold a certain view on a certain issue. This sounds





like the fucking ten commandments to me. Thou shall not be sexist, thou shall not have abortions, etc., etc.. Even though I am anti-racist, anti-sexist, pro-

choice, etc., I just don't understand why your choices should have to be part of a fucking dogma. If you believe in something why label it PC or not PC. You believe what you believe. Make educated decisions and stand by them, but don't decide about something because you want to be PC. Decide about something because that's what you believe in.

Fourthly, on a lighter note. If you're planning on coming through Michigan (Detroit or Kalamazoo), get a hold of me and I can hook you up with nice places to crash. I live in Kalamazoo for school (Western Michigan University), but I live just north of Detroit 4 months a year. It doesn't matter what time of year you're coming through, you can always get a hold of me at: Brian Jackson/ 4928 Thorntree/ W. Bloomfield, MI 48322. And until 5/92, in Kzoo at: 730 Pioneer #4/ Kalamazoo, MI 49008. Also I can hook up shows Kzoo and sometimes in Detroit. Later, BJ



To all of you punk nerds with computers and modems, I've just recently become the host of a conference on underground music as part of the WWIV network. The conference is called "Underground Sounds" and is a message base that deals with all aspects of the underground music scene. If you've got a computer and a modem you can access this message base, and, since it is part of the WWIV network, there may be a bulletin board system in your town that you can call to access it.

If you don't know if there is a WWIV BBS in your area, we've set up a way that you can find out. Simply call the "22 Acacia Avenue" BBS here in Boise. The phone number is (208)327-0717. You should configure your communication program to 2400-N-8-1. When you connect, hit "enter" once, then "7". You will then be able to follow the instructions on the screen to find out the number of a network BBS in your area. You will not be able to access "22 Acacia Avenue" itself, unless you leave mail for the sysop (the Mad Hatter) requesting the new user password. Tell him you read about the board in MRR.

The boards that are currently carrying Underground Sounds are as follows: The Oxpach BBS (508)987-6182; Cybertech Online (714)360-5447; The Land of the Freaks (714)962-0460; Sanitarium (716)834-9033; and, of course, 22 Acacia Ave. (208)327-0717

Once you have the number of a local board, call it up and check the WWIV conferences to see if it carries a sub-board called "Underground Sounds." If it doesn't, request that the board carry the message base. There are literally hundreds of different message bases in the WWIV network, and most BBS's do not carry all of them. It might be helpful to get a number of people in your area to call

and request this message base, so that the sysop knows that a number of people will use it.

Hope to hear from some of you soon. Once your on board, leave me a message and let me know that you heard about it in MRR. My handle is "Mutantis XXX" (taken from a Charles Burn comic). Ciao.



Dearest MRR,

In the great interests of blah blah blah, I verily spew forth the hereby mumbo jumbo. Double-plusungood people have promulgated unclear brainfod out and upon never-ever land! Thereby, let us move forward and on towards a new kind of nullity.

I'm new to this letter writing thing - where do I start. I think I have a point to make. Something in reaction to a column appearing in MRR 105. I was reading through, and there was rockin' Jeff Bale. He started with some smack about why Guns and Roses is a good band. Let's not talk about that, tho, 'cos I didn't read it. I have that choice. The idea of pouring over two feet of print dedicated to a superstar club didn't appeal to my pickled little brain, so I didn't bother.

I traced his rant across the fold, and there it was - a section for "real punks." I'm not punk, I'm just a person, but on a dare I read it anyway.

Here we had an anxious and sweaty tirade about being a real punk. It seems that being punk involves taking off on your own personal trip, getting fucked up and fucked, and giving a "big middle finger" to the world.

And you know what? I agree with Jeff, 'cos I'm really fucking stupid. "Punk as fuck," man, there is no other way. I could have sworn I had an idea a minute ago, but it was probably just an itch or something. So I think I'll trust Jeff to speak for me - after all, he's in that really bitchin' MRR magazine.

Hey, Jeff's rendition of the mighty and good 'sex drugs rock and roll' mantra isn't stale at all. That's not the same thing that kids at all levels have been fed since the 60's. No, this is new, this is punk. This is punk as fuck. And it's all we need. Jeff dives into "intensive research and thinking" every week, and his conclusion righteously suggests that we all escape our problems, get fucked up and dance. Now that's cool.

But hey, what are we escaping from? What's really out there? Jeff probably knows - his research might have led him to tidbits of information like National Security Directives 10 and 47, which created a working apparatus capable of setting up martial law in the United States. He's undoubtedly aware of all the cases coming down the Supreme Court shit tube these days, which serve to economize our rights in the name of progress. Jeff's words probably come from the realization that our own hands don't even exist in the face of the powers that control us. He's likely familiar and comfortable with the politics, the drug wars and real wars, the companies we die for, and the system's accidental goofs: in places like Tompkins Square and People's Park.

I've never been to either place but I'm sure he has. What'd there to see; what's there to show? It almost seems like all of these problems are caused by the same mother fucking institutions that we support

with complacency, but that's probably just my Wild Irish Rose imagination. Maybe Jeff's right, I should stop trying to understand the world - I should grow up and just accept it. As is. Maybe I am just too "politically correct."

Do ya wanna call me PC? Fuck You. Did you catch that, punk? Do you want to hit me for my words? Fine - pull out your dick and take a swing. I'll sit here on the floor crosslegged and just look at you 'cos I don't believe in your violent solutions. Do you want to bitch at me? Fine, let's sit on that couch by the door there and talk. I'll listen and understand as much as I can. All I ask is the same, and all I have to say is this: respect your brothers and sisters. All those goddamn "isms" just boil down to simple respect. Ya know, like not shitting on people 'cos people don't like it.

I get real pissed whenever I hear the words "political correctness." PC is just a really hip way for people to justify their own complacency. We don't need it. If someone who actually cares is trying to get a point across, kids just walk away thinking, "PC". Ten years on down when you're shitting bricks and they clamp down more while the world gets really fucked, where are you going to be? If They kick you down are you going to suddenly start bitching? Shut up, punk, you're being politically correct! Who cares if we die screaming, at least we weren't PC!

Listen - this is not something that's interesting, this is our survival interest. Not politics, left or right; this is just about people. There is no difference between standing up at a demo and just being nice to people. Both involve simple respect. It's the very same thing that all these authority figures tend to ignore. Jeff's right here, fuck em. Don't just flip them off, fuck em to the bone. Until they all start respecting people, fuck em.

And why not? There's an African proverb that says, "little by little, the ants ate the huge elephant." I think that's the point, right there. And you know what? Tomorrow's gonna be a sunny day. Is that punk? I don't even care. Peace and Love, Sam Tracy/ 2211 N. Cambridge/ Milwaukee, WI 53202

P.S. - Beth Johnston: your description of the protest last year mixes well with the fact that you only cite right-wing publications as sources of information. It sounds like you never bothered to even go to a demo, much less a teach-in. Divide and conquer, right? Get your shit correct, and have a very sunny day.



Dear Rock em, sock em, knock em, Jeff Bale,

Gracious, Jeff Bale, you took me out behind the woodshed and I came back a man.

And I thought I had to be at least a few yards from a locker room to get called "wimpy", but you managed to "restore that undercurrent of danger and forbidden pleasure", in punk by combing your chest hair at the expense of most of us non-Warrant fans. I know I'm scratching my vagina in awe. Chew your food well for god sakes (dentures slip easily). Give Brent Miachels two for flinching, stock them Geritol coupons, and keep on making the rules. We're only here to help. Hugs and kisses, Carneceria.

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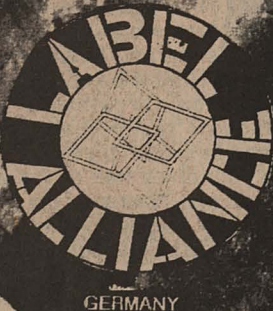
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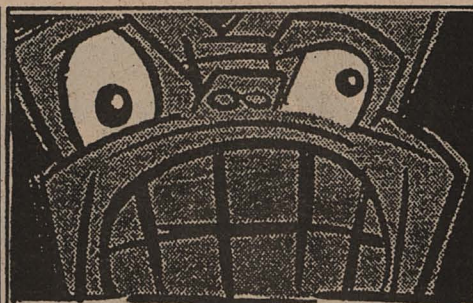
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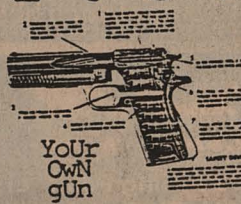
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SAFER SEX FOR THE 90'S PUNK

text by Lily Braindrop.....photos by Cammie Doloui

① Howdy kids! Officer Braindrop of the Safer Sex Police here. Just a friendly reminder that AIDS is the 6th most common killer of people under 25. Sobering news, eh? Well, this may be even more cheerful for any of you heterosexually-identified "I'm straight so I won't get AIDS" folks out there: heterosexual transmission accounts for 95% of all new AIDS cases worldwide. Hey, statistics aside, lesbian, gay, bi, het, AIDS does not discriminate... are you ready to practice safer sex yet? Well, the choice as to whether or not to play safer is up to you, may your choice be the most informed one possible. Just to fill you in, HIV, the virus suspected of causing AIDS, is present in the highest concentration in the following bodily fluids of infected people: 1) blood 2) semen 3) vaginal secretions. It is also found in lesser concentration in urine. To reduce the risk of transmission of the virus, these bodily fluids should be prevented from entering another persons' system. The best way to prevent HIV transmission through sexual contact is to employ safer-sex techniques. Any sexual contact that does not involve body fluids is considered safe...there are lots of those options out there. However, the focus of this article is on the juicy kind of sexual activity, and how to minimize the risks of such behavior. Ever the information-pig, I thought I'd give you the inside skinny



on how to actually USE the safer-sex stuff, instead of (or in addition to) pontificating about why you should use them. Shall we begin?

② Any sort of oral/genital or oral/anal contact should be performed with a barrier. One barrier option for cunnilingus (mouth to vulva) and/or rimming (mouth to anus) is *microwaveable* (not regular) Saran Wrap. Reports are conflicting as to how safe this stuff is (some believe it is too porous and viruses can seep through), but an iffy barrier is better than no barrier. Also, unlike latex dams, this Saran Wrap is nice and wide, providing you with a much bigger playing field.



③ Another option, always good in a pinch, is to cut off the fingers and cut open the palm of a latex surgical glove.

④ See? A nice big barrier...it's chow time!



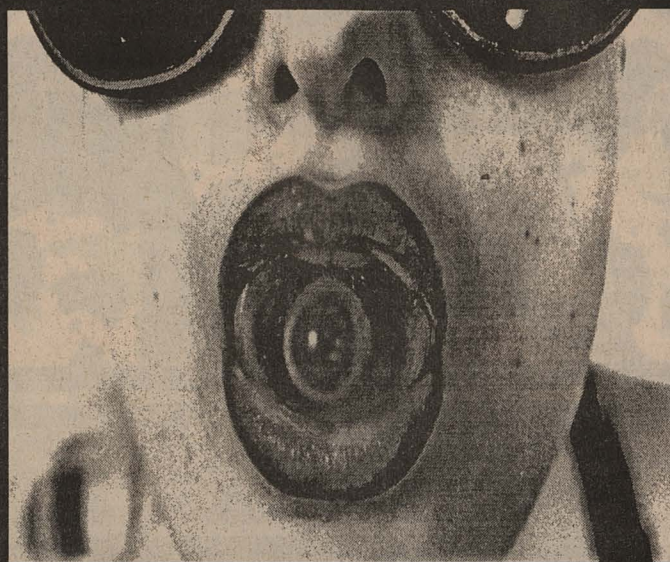
⑤ To make the thinnest barrier possible, cut off the tip of a non-lubricated condom and slit up the side. This will make a somewhat narrow dam, but the thinness will make it the best bet for maximum sensation.



⑥ Plus, it's transparent, so you can tweak out your partner with your big scary tongue! It should be said that latex barriers cut down on sensation a good deal, so a little extra effort must be made to get yourself—or your partner(s)—off. Lick harder...it works.



⑦ A common "Trick of the trade" often used by male and female prostitutes is to put condoms on with the mouth. It's sexy, and a bit more discreet than fiddling with the rubber with the hands. **WARNING** This is an acquired skill!



⑧ Piece of candy, little boy? Don't worry, it's wrapped! But seriously, folks...make sure the rubber is put on properly; it must be rolled all the way down to the base of the penis or dildo...

⑧ Practice on a cucumber or dildo or perhaps even a patient partner...this way you'll have it down when you go down and won't embarrass yourself in the heat of the moment. (Like my tongue piercing?) Please note: using a rubber for blow jobs is good common sense. Again, to get the maximum thrill, you'll need to suck, nibble, and prod a little harder than you would without a condom, but honey it's SAFER, so do it anyway.



10 And it definitely helps to use a water-soluble lubricant to prevent tearing. **DO NOT USE OIL-BASED LUBES** with latex condoms, gloves or dams as they weaken the material and therefore cause breakage. Oil-based lubes include Vaseline, baby oil, and crisco/vegetable oil. Use instead water-based lubricants such as Probe, K-Y Jelly, Astroglide or Foreplay. Many lubes, like Foreplay, contain nonoxynol-9, which kills HIV, the virus believed to cause AIDS. This chemical, despite its best intentions, is a very common allergen, so most people would be better off without it. Test a little on your private parts to check for allergy...if the area stings, swells or itches, you're probably allergic, so rinse off the test area thoroughly and proceed with non-nonoxydol-9 lubes only.



12 But wait...the practical uses of gloves just don't quit! You can also use them to cover the head of larger-size vibrators (we all know trying to stretch a condom over a Hitachi Magic Wand is a hellish experience). It may seem somewhat extreme to cover a vibrator with latex, but alas, any sex toy that is to be shared between partners is better off protected.



13 Safer Sex...to go, for the intrepid traveling 'ho! Pack up a few condoms, a pair of gloves and some water-soluble lube (little teeny sample-size packets like the one in the photo are available at sex shops) in the pocket of your jacket or your wallet. Always, ahem, come prepared.



11 No glove, no love: words to live by, kids! Viruses can enter the body through any break in the skin, so gloves are "handy" (hardy har har) to protect yourself from transmission through hangnails and small cuts. They also, when coated generously with lube, make fisting and other forms of heavy manual penetration a lot easier. (What a selling point...now go buy some, fool!) The safest and tidiest way to remove gloves is to reach under the cuff and pull them off so they turn themselves inside out as you pull. This eliminates skin contact with any body fluids that may have gotten on the outside surface of the gloves.

The best way to acquaint yourself with safer-sex techniques is to practice with the supplies in a no-pressure environment. Fiddle around with latex and lube when you masturbate or have a low-key "trial run" date with a partner. Most people need time to adjust to the difference in sensation between safer and unsafe sex, as well as dealing with the moral and behavioral decision-making inherent in acknowledging and coping with risk, mortality and their marriage to the already-loaded subject of sex. **GIVE YOURSELF THAT TIME!** The reality of AIDS and other sexually-transmitted diseases and safer sex is a heavy issue, and as with any heavy issue, you need to cut yourself serious slack when dealing with it. Heaviness aside, I have faith that you will learn to adjust to and eventually genuinely appreciate safer sex. Now go out there and practice it. After all, we all know practice makes perfect. Go on, that's an order!

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East Bay Corpse Crew

How many punks does it take to dig up a dead baby? Bad joke, but that's what happened recently in the East Bay and the answer will probably come to light in court real soon.

A few weeks back, Jerney Spew ('poet'), Cory late of San Diego's Brain Tourniquet, and Ben Econochrist allegedly made a trip to a local cemetery, dug up a 100 year old mummified toddler, and brought it back to Oakland's 'Big House,' where it was supposedly dissected and photographed. House residents freaked, demanded its removal, and when they got shit for that, someone called the cops.

Results: someone took the corpse to Gilman St. and hid it in the rafters. Jerney subsequently went on the lam but turned himself in on the felony charges pending against him. He now has \$25,000 bail set. Ben is turned himself in, but faces \$6000 in bail and \$5000 in lawyer fees. Cory was arrested immediately.

The cops came sniffing to Gilman, couldn't find the damn thing, but Lint and Matt of Rancid, who were practicing there, located it and called the cops back on condition that they keep the "punk rock exploitation" factor out of their report. Which, amazingly, is what they did, and is why you haven't seen this story on one of those stupid TV docu-dramas. Good thinking on L & M's part, the only saving grace of this whole episode. Ironical too, because Gilman just had its public hearing on permit renewal the week before, and passed with only a minor slap on the hand (no ins & outs during big shows). If the media had gotten Gilman/Punk Rock/Dead Baby all together at once, it might've been curtains.

Other fallout from the "Econocorpse" story. Well, actually, this isn't a fair namer, since Ben, if actually involved, was hopefully just briefly overcome by a case of the spreading East Bay Stupidity disease, whereas some others seem to have been the ones with more terminal prognoses...

But on with the story. The folks at the Big House all moved out rather than face the growing wrath of their lovely neighborhood, especially after the local TV cameras showed up. The EB scene seems split on whether the person that called the cops was a traitor or exhibited good sense.

It's about split in the same proportion as 'smart punx' and their polar opposites, meaning the latter wins hands down.

Is this a case of a scene with too much time on its hands and L.A.-type destructo-boredom, or just a momentary lapse of sanity? We'll find out in the months to come, but there are a lot of punks with mud on their faces and time to kill. For more bad jokes, see the "Econocorpse" comp. review in this month's record section.



Mykel Board Arrested!!!

From the *Daily News*, New York, 2/4/92

Police arrested a Manhattan man on charges of sexual abuse and assault following a violent altercation in a restroom at LaGuardia airport late last night.

Michael J. Board, 45, was charged with sexual misconduct, indecent exposure and aggravated assault after police were called to LaGuardia at 11:15 P.M.

According to police, a 29 year old Queens man and his 12 year old son were purchasing airplane tickets to Houston when the boy left to use the restroom. When his son did not return, the man entered the restroom where he witnessed Board sexually molesting his son. The man claims that when he confronted Board, Board attacked him and attempted to leave the airport. Board was detained by airport security until police arrived and placed him under arrest.

Board is being held for a bond hearing and police say he may face further charges.



MRR NEWS

19-Band East Coast Punk Fest Defies Cops, Fire Dept., and Bullets

by Donny the Punk

As I summed it up at the end, "The Fire Department applied the heat, but this Popsicle refused to melt." The Charlotte, North Carolina, cops closed us down from the start, but hundreds of punx from all over the East Coast persevered and managed despite everything to resurrect the Popsicle Jubilee Festival. In the end, 19 bands coming from as far as Ohio, upstate New York, and Florida played to enthusiastic fans in two days of DIY improvisation which included dodging a bullet. Funds were pooled so everybody got in, and there was no hierarchy of playing order. It was a triumph of the punk spirit, it's already a legend, and all but the shooting is on video.

The Popsicle saga begins with Brian Nelson, then 16, who, in September 1991, inspired by Woodstock, began to organize a massive punk-in right in the heart of Jesse Helms' state. Brian had been doing local shows and organizing an AYF chapter. He teamed up in November with John Courter and Yvonne of the Smithtown, Long Island (New York), band SOUND BITE HOUSE, who handled northern bands and publicity. (These three, Mugsy on the shooting, and my own eyes/ears are the sources for this story.) Brian set up a 3-day, \$10-admission punkfest for January 17-19, 1992, at the huge Rolling Thunder Skate Rink, which had been hosting shows in eastern Charlotte for 62 months and where one to three thousand punx were expected to not only see bands but also sleep over. Some 37 bands agreed to play, though some of them broke up before the show; at least 28 are known to have showed up.

Brian and his friends celebrated his 17th birthday on Jan. 16th, reconstructing the stage at Rolling Thunder, making repairs, and setting things up. They spent the night there, and were still at it the next afternoon when, about three hours before the scheduled 5 p.m. opening, a fire marshal and a building inspector showed up, declared the rink unsafe, and called for police. Their main excuse was that four 25-footwide doors to the rink were not marked as "fire exits." Soon police had the rink sealed and were

chasing the steadily arriving punx out of the parking lot, which they also closed. The fire officials levied \$500 in fines (including \$200 for hanging a sheet over a window) on the owners and the police threatened to issue an arrest warrant for Brian. It looked like the biggest East Coast punk event in years was over before it started.

But

John wasn't about to give up. Arriving from Long Island (with

while searching for an alternate site for the festival.

Chased from the vicinity of the rink and constantly shadowed by the cops, who turned out in force, a large caravan made its way in the early evening to a warehouse on 8th Street in downtown Charlotte and occupied it, but after a couple of hours of negotiations the owner balked and the fuzz evicted the hundreds of punx once more, arresting a member of BROTHER RUDE for public drunkenness. John told everyone to rendezvous at the Rolling Thunder skate rink at 3 p.m. the next day, and with that the mass scattered.

The result was a bit like the old Marlon Brando film "The Wild Ones" where motorcycle toughs take over a small town. Instead of remaining together, however (and thus being able to have fun with massive invasions of local public spaces), the punx split up. The SBH crew and I went off to make the rounds of the local clubs (being older, they could more easily than Brian deal with owners), while the cheaper downtown motels were mobbed with partying punx, as many to a room as could fit on the floor. At least one motel, the Masters, was reportedly thoroughly trashed, apparently without objections from the owner (maybe he needed the insurance \$\$),

who invited the punx back. No doubt there are many tales yet to be heard about this and the following night in Charlotte.

Already legendary is cameraman Jesse Morgan, 24, of Brooklyn's ASTRO ZOMBIES, who was sitting in drummer Mugsy's hatchback along with guitarist Karl at a Sunoco gas station about 9 p.m. Saturday when a holdup of the car occurred, the gunman brandishing what appeared to be a .38 revolver. In the best punk tradition, the tipsy Jesse defied the two bandits, saying he only had \$4 and "What are you going to do, shoot me here?" The unarmed member of the holdup duo urged "Do it, man! Do it!" Maybe Jesse thought North Carolina was lame compared to Brooklyn, but shoot they did. Our hero then showed his lightning reflexes by striking the gunman's hand and dodging the bullet, which left burn marks on his cheek and

the rest of SOUND BITE HOUSE, his cameraman brother Dave, who started taping immediately, and me, picked up in NYC) at 5 p.m., he struggled to intercept the arriving vehicles and keep everyone together



Punk Fest Continued on Page 3 Col. 1

Punk Fest

From Page 2 Col 3

took out a piece of his earlobe before exiting through the window. Now that's what I call cheeky behavior, even by punk standards. The robbers fled without a second shot. Cops called by Karl laughed while Jesse bled. The band took him back to peaceful New York the next morning.

About 1:30 a.m. on Saturday, the 18th, John and Yvonne made a deal with the manager of the Blowout Club, a metal hangout on Plaza Rd., to host the punkfest for the remaining two days, scheduling it around a metal gig Saturday nite. The SOUND BITE HOUSE folks then headed back to Rolling Thunder. Punx continued to arrive from far away all thru the nite and the next day. Finding the place surrounded by hostile cops, most departed for home disappointed and unaware of efforts to relocate; others were intercepted and told to come back at 3 p.m. John said that if the authorities hadn't intervened, over a thousand fans would have been there easily. I ended up sleeping on the floor of punk printer Steve Munsell's house along with 40 or more others as the Charlotte folks opened their doors to stranded punx in the best tradition of Southern hospitality.

The Popsicle Jubilee opened at the Blowout at 5 p.m. and continued til 9 p.m., when the club pulled the plug as MIND OVER MATTER was about to play. With the day's admission at \$7, 300 to 500 punx filled the club and saw

8 bands play sets of 30 minutes each.

Mostly these were New Yorkers who claimed they had to return to the frozen northland quickly. On Sunday 11 more bands played between 2 and 8:30. The original plan was to use two sets of equipment, but that fell thru and only SBH's was used; still, John managed things so well that there were seldom more than 5 to 8 minutes between bands. The crowd was enthusiastic, there were no fights in the club (1 in the parking lot), the skins were friendly, lots of merchandise was sold, and everything was recorded for posterity on several cameras. The quality of the music was unexpectedly good, in my opinion, and the bands showed a lot of variety. Many deejays and zine editors were in the crowd checking out the bands and the vibes.

Saturday's show led off with New York's BUGOUT SOCIETY, followed by HUASIPUNGO (NY), ZOMBIE TERRORISTS (Mt. Orah, OH near Cincinnati), DISILLUSION (Parkton, MD near Baltimore), YOUTH GONE MAD (NY), YUPPICIDE (NY), DEVIATORS (NY), and BURNING BUSH (Athens, GA).

The bass drum blew out Saturday but the disaster was fixed and one of the memorable sights was Tim Lababa stretched out on the stage holding the torn drum inside the bass drum while the band played on.

I spent Saturday nite at a great party and was amazed to find so many fans of "classic" (70s) punk in the Southland; I know there's a revival movement in Babylon-on-the-Subways but hadn't expected to find it in the Carolinas.

O n
Sunday the club wanted to charge another \$7 but a lot of kids were broke. (Most of



them were local and many had missed Saturday but word got around. In all around 500 to 600 saw one day or both.) John came up with a punky solution: the club got \$3 per head, nobody else got anything, and that was the price of admission. Roy Mullins of Ohio held the 'magic hat, those' who had extra threw it in, those who needed took out, and everyone got in (cept for a sole 12-year-old barred by the club). Loaves and fishes...

Playing Sunday were MAGGOT (NY), ASSUCK (St. Petersburg, FL), SUMMER'S EVE (Carle Place, Long Island, NY), END POLITICAL AUTHORITY (Mt. Orah, OH), SOCIAL DISORDER (NY), MANIC DEPRESSION (Buffalo, NY), RIGHTS RESERVED (Durham, NC), TONKA (Rock Hill, SC), GREEN LEGGED GOAT (Hubert,

NC), 49 REASONS (Columbia, SC), and NAKED ANGEL (Winston-Salem, NC).

What I did was introduce bands and read prose and poetry between sets. I hadn't planned to do a lot but the audience kept wanting more, yelling for me when I ducked out to spend some time in the woods next door with a local female (oops). Some of it was satiric, some of it serious, and in the end I even ran out of material. Guess I'll have to write more...

By Sunday evening, every band that was there was able to play. Some bands however, were there at some point but for various reasons never played. These were, according to John, SOUND BITE HOUSE

(too busy keeping the show together),
BROTHER RUDE (arrested),
ASTRO ZOMBIES (shot),
MIND OVER MATTER (screwed by the club),
BLANKS (went home),
REJUVENATE,
JESUS CRUST,
UNHEARD (left), and
ANTISEEN (which attacked

the festival in a flyer, claiming it was "unorganized"). Note: no bands from Charlotte itself! A microphone was stolen but the culprit was caught on the video and wasn't a punk.

We left for New York that nite feeling exhausted but exhilarated. "This is what punk is about!" summed up John. For me it was one of those experiences that said, this, Donny, is why you're still a punk rocker after 14.5 hard years at it.

SOUND BITE HOUSE is already working on a still larger festival to be held in the early summer in the greater New York area, and Brian is planning another big fest for a campground in the summer of '93.

There were at least two cameras going at all times during the show, and SBH has ambitious plans to not only provide each band with its own video but to put together one or more documentaries of the festival, cops and all. One idea is to do two versions, a 2-hour SP tape with one song from each band and a 6-hour EP version. SBH, which puts out its own record for free (yeah!), thinks it may be able to sell the videos for \$10. They're absorbing \$150 in phone bills and they also paid the sound crew out of pocket.

Brian, stuck with \$170 in phone bills, summed up his feelings with a hearty "Fuck you! to the police and the town." But I suspect he'll end up proud of having launched the punkfest the cops couldn't kill. After all, how many 16-year-olds have drawn 28 bands to a show?

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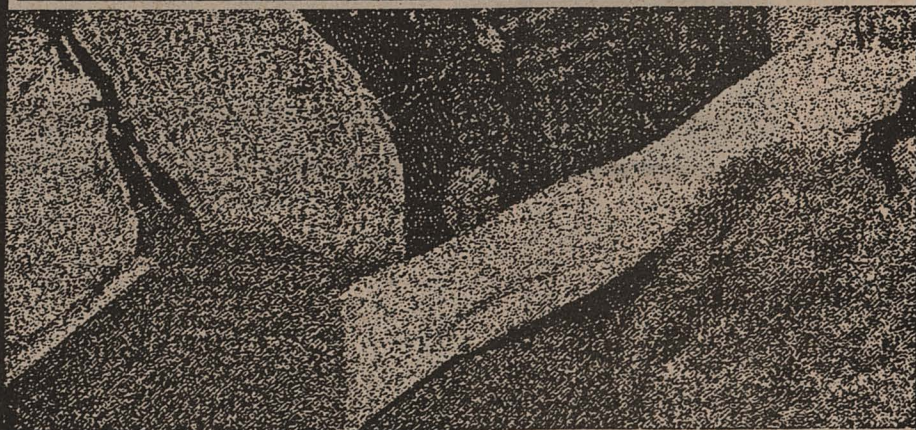
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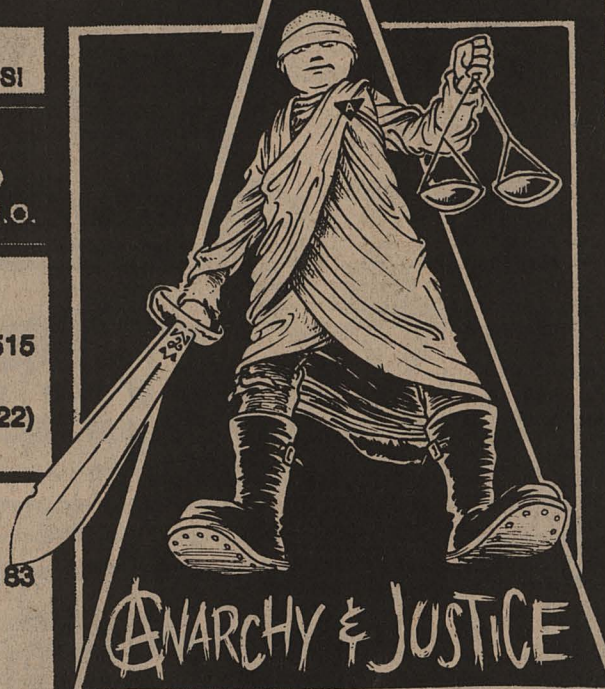
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RECORD REVIEWS

Send MRR your record for review. If possible, send 2 copies of records (1 for review, 1 for airplay). No reviews of test pressings. Staff: (SB) Suzanne Barchy, (MC) Mel Cheplowitz, (CD) Chris Dodge, (HD) Harvey Dent, (BD) Brian Devereux, (LD) Lali Donovan, (KG) Karin Gembus, (WG) Walter Glaser, (MH) Michelle Haunold, (DH) David Hayes, (KK) Kenny Kaos, (MK) Mick Krash, (ML) Mike La Vella, (MM) Mike Mcniel, (TM) Timojhen Mark, (SM) Smelly Mustafa, (NN) Neil Nordstrom, (AR) A.P. Rilphoole, (BR) Bruce Roehrs, (DS) Dave Seifert, (SS) Steve Spinali, (MS) Martin Sprouse, (MW) Matt Wobensmith, (TY) Tim Yohannan

A.C. /MEAT SHITS - split EP

Two masters of pandemonium have joined forces to release a swell of offensive aural disturbances. A.C. blisters their own butts by breaking all barriers of speed and absurdity in a mass of jarring hyper attacks. The MEAT SHITS once again pound their puds into oblivion with their trademark speedy, seed-spilling blender thrash. This shit has been proven to kill a gerbil at forty paces. We know not what negative effects it presents to human beings. Proceed with caution. (CD) (Wicked Sick Records, PO Box 101, W. Newton, MA 02165)

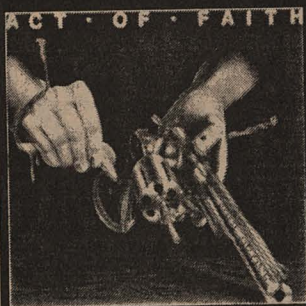
A.M.D. - "The Horrors of War and Worse" LP

Not to be considered weak by any means (maybe only by die-hard CARCASS fans). Hungarian hardcore; reckless and fast! Kinda of reminded me of a foreign DEAD KENNEDYS with no slow mosh parts. (SB) (PO Box 30, 2202 Monor 2, HUNGARY)

A SUBTLE PLAGUE - "I Wanna Kill The President/

Only Suckers Vote"

It's astute. It's witty. It's political. It's stadium rock. Well, not exactly. But it does sound like something the WHO were working on after Tommy. Still, this is pretty fun and I'm glad this band is still going. (LH) (Harp Records, PO Box 460465, San Francisco, CA 94146)

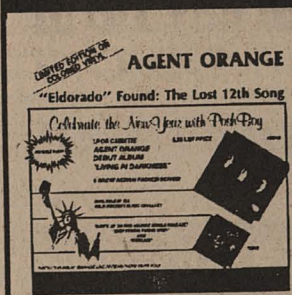


ACT OF FAITH - "Soul of One" EP

Pretty typical hardcore with a grinding, distorted guitar and a way too overpowering bass. The lyrics are intelligent and well-written, although the anti-flag burning song took me by surprise. Perfect for one of those Sundays when you're stuck watching "The Maltese Falcon" on TV at one in the afternoon. (DS) (Act of Faith, 3711 Fredrica Rd, Duluth, GA 30136)

ACTION SWINGERS - LP

All star NYC ensemble with members of PUSSY GALORE, UNSANE. More of that plegm-in-the-esophageal passages NY grungecore. To my ears, these guys sound more traditionally inclined (ie more riff-oriented blues-garage derived grunge) than the aforementioned bands, lotsa times ending up sounding more like the SONICS than anybody else. (HD) (Primo Scree/Southern, FRANCE)



AGENT ORANGE - "Eldorado" 45

The "lost 12th song" (whatever that means) is a speedy early recording (1979) that's much more punk than surf. The flip contains an interview from 1982 that explains their early roots. (TY) (Poshboy Software, PO box 4474, Palm Desert, CA 92261-4474)

ALISON HANDLEY & the INTERSTELLAR VILLAINS -

"My Boyfriend Is An Outlaw/I Love You She Said"

Real good psych influenced pop. The VILLAINS have a distinctive style which lends credibility to their update of this genre. Comes in a glossy gatefold sleeve. (MC) (Munster, PO Box 18107, 28080 Madrid, SPAIN)

ANGEL ROT - "Screwdriver" EP

Two h-e-a-v-y hard rockin' songs very much in the BLACK FLAG vein, both vocally and with similar guitar-pickin'. Packs a punch, although the songs go on a little too long to hold my interest. Decent. (MW) (Caroline, 114 West 26th St., New York, NY 10001)

BAD RELIGION - "Generator" LP

Okay it's a new BAD RELIGION LP, and although it does have some quite good songs on it, I can't help but feeling shortchanged. Three songs have already been released, ("Atomic Garden" and the two songs off the MRR/Noam Chomsky 7") and many of the others seem to be formulated rehash of earlier material. Musically, they still are one of my favorite bands, but with all that I'm reading and hearing about their business practices it forces me to truly question their integrity. Wisely they state that no BAD RELIGION song can change the world for you, and although this is indeed a very solid record, I can't help but wish it did a little more world changing for me. (LD) (Epitaph)

BADGEWEARER - "FTQ" LP

Art punk from Scotland. Really bizarre lyrics combined with fast, schizo music. (KK) (Gruff Wit, 127 Dowanhill St, Glasgow, G12 9DN, SCOTLAND)

JELLO BIAFRA - "Sit Down - I'm Not Finished" 8xLP

If you, like thousands of other spoken word fanatics, haven't had enough of this guy's spiel, then this is for you. A box set of eight full-length LP's filled with Jello's spicy anecdotes, colorful stories, and witty sarcasm about events dating back to his childhood. A must for serious Biafra-philles. (AR) (Wells Fargo Bank, 1 Market St, San Francisco, CA)

BIG CHIEF - CD

This Detroit band's second long player shows them expanding on their trademark raunchy Motor City boogie rock sound with mixed results. Some tracks hold true to BIG CHIEF's standards, others delve into a BLACK SABBATH dirge/grind, and one travels into a territory I hesitatingly call "moonshine rock". Perhaps not as immediately likeable as their first, but the thick heavy guitar riffs abounding throughout may just win you over. (WG) (Repulsion, Karl-Friedrichstr. 28, 7830 Emmendingen, W. GERMANY)

BLENDER DETH - "Mucus Messiah" LP

Yet another sludgefest from this band of British politico/anarcho crusters. A sonic whirlwind that leaves dead bodies and demolished buildings in its wake. If Jeffrey Dahmer has a favorite band, I'm sure that it's BLENDER DETH. The shrieks of agony that his victims unleashed in their death throes atrophy in comparison to the brutality of this thrash onslaught. Before you put this baby on the turntable, call the police! (AR) (Decapitation Records, UK)

THE BLUE BUS - "All Way" LP

These Spanish rockers have the '60s sound down cold. QUICKSILVER MESSENGER SERVICE influences abound. Lots of dripping lysergic guitar leads with dramatic singing accompany the cheesy organ parts. The busy rhythm section and tight harmonies make for pleasant driving music. (BR) (Macaco Records, Apdo. 202, Cardedeu, 08440 Barcelona, SPAIN)

RECORD REVIEWS

BRUTAL TRUTH - "The Birth Of Ignorance" EP

Here it is, my pick of the month! I know I compare all my favorite bands to NAUSEA and DOOM, but I'm gonna have to do it again. I'm really into this 7" and any of you that like the above mentioned bands will worship this too. Where have these guys been? Apparently this is their first release, and whatdoyouknow, it's a bootleg. (SB)

(Liberated Records - liberated from Combat, it seems; ha, ha)



BULIMIA BANQUET - "Curse Me/Replete"

"Curse Me" continues in this band's vein of quirky punk rock with a BLACK FLAG feel; could be because Dez Cadena is on guitar. "Replete" begins with a rockish tune, then does doubletime into a hardcore number. Consistent with their other releases. Enjoyable. (WG)

(Piece of Mind, 132 West Channel Rd., Santa Monica, CA 90402)

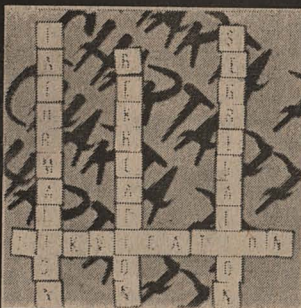
CARCASS - "Necroticism - Descanting The Insalubrious" CD

Purulent putrefying power from the music world's answer to Clive Barker. I thought these blokes had reached their pinnacle when they released "Symphonies Of Sickness", but "Necroticism..." is up to par, and then some, providing a fiendishly unhealthy dose of CARCASS' complex, patent gorecore. Like "Symphonies...", this outing concentrates primarily on heaviness rather than on achieving a world record for speed. Whereas on previous efforts their lyrics consisted solely of a shopping list of every conceivable body part and its function, CARCASS now hones in on the mind's thoughts as the body is witness or subject to abhorrent atrocities. A superior release appropriate for weddings and bar mitzvahs. (CD) (Earache/Relativity)

CEREBROS EXPRIMIDOS - "Bonzomania" LP

Straightforward clean and powerful punk rock, done with melody and proficiency. Some definite catchy melodies abound that'll have you singing along, even though the lyrics are in Spanish. Ten tracks, all good 'uns. (WG)

(Munster, Apdo. 18107, 28080 Madrid, SPAIN)



CHARTA 77 - "Vykort Fran Rio" EP

As their name might suggest, this Swedish trio serves up a two-song helping of 70's-style, power chord-driven punk. The title track is the type of uplifting, singalong anthem that gets thrown on the turntable at the end of a long, drunken party. Makes me wish I could understand Swedish. (DS)

(Per Granberg, Kolsvagatan 4, 73133 Koping, SWEDEN)

CHESTERFIELD KINGS - "Next One in Line" EP

The EP's title tune has an early STONES feel married with a 60's punk bite. Of the two tunes on the flip, "Talk Talk" is a raspy-voiced, loose, rockin' cover of the psych standard. Okay, but lacking that something extra. (SS)

(Mirror Records, 645 Titus Ave., Rochester, NY 14617)

THE CHORUS - "Full Circle Stop" EP

CHORUS OF DISAPPROVAL? Heavy, precise, angry straight edge (sounding) hardcore with a Southern California and (naturally) Nemesis feel. (KG) (Nemesis)

COMMON AILMENTS OF MATURITY - "Long Fuse Jack/Blue Squid Shoes"

A band that appears to have developed that horrific hubris that one can get when you think your art is so surprisingly original and wacky that you neglect things like songcraft or taste. Mostly convoluted post-punk grooves with helplessly overdramatic, overwrought singing (of the new-wave operatic variety). (HD) (PO Box 1869, Cambridge, MA 12238)

THE COMMONWEALTH - "Nepenthe" EP

Different rock styles brought together with a common mid-tempo rhythm. A Washington D.C. influence seems present but not limiting. The problem seems to be that there are no real ups or downs on this record. The songs seem eclectic and one dimensional. The production has distant sound quality. Not bad but it never really goes anywhere. (MK)

(Freethought Conceptions, PO Box 423, Glen Echo, Maryland 20812)

CRANE - "Big Sea" EP

Wow—neat stuff. Ummm... You'll probably think this sounds yucky, but, uh, kinda like a punky TEARDROP EXPLODES meets THE FALL. Melodic droning music. Really bouncy, but not really happy. Sounds real different—very interesting. Liked this a lot. (GF) (Elemental Records)

CREEPSHOW - EP

Italian punk/HC that has vitality in its own 4-chord way. Very melodic, and - you know, this could truly be a young east coast band who decided to sing in a foreign language for this 7". In other words, far, far away from the typical Italian mid-80s HC sound. (KG) (Inaudio Dischi, Av Parmentier 72, 75011 Paris, FRANCE)



CRINGE - EP

This authorized and limited reissue (pressed from the original plates) of one of the more elusive punk releases from the early 80s is the sort of quirky (almost new wave?) garage punk typical of Texas bands of this era. "Secretary Spread" is a minor classic and another track reminds me a bit of the MUTANTS (SF) but the two tracks on the A-side are atrociously horrible. (BD)

(\$3.50 to R. Richardson, Box 5090, Wes. Sta., Middletown, CT 06459)

DAG NASTY - "Four On The Floor" LP

This is the product of ex-members of DAG NASTY getting together on summer vacation, churning out ten new songs including a UK SUBS cover and incorporating two old, unreleased songs ("Do It Right" and "Mango") into the new material. The music is reminiscent of the last record ("Field Day"). Dave Smalley's vocals sound poppy and toned down. It all seems like an exercise in nostalgia, making me long for the release of the original "Can I Say" demo with Shawn Brown on vocals. (MK)

(Epitaph Records)

DAWSON - "How to Follow So That Others Will Willingly Lead..." LP

Fucking weird. Noise damage jazz a la VICTIMS FAMILY or PLAID RETINA but way worse. Totally out of control and unbelievable. Sounds like pure mayhem, but at the same time is tight as fuck. No pretense of tune at all. Cool poems spewed over it all in an EX style. I'll never want to hear this again, but it's pretty brilliant. (GF)

(Gruff Wit Records, 127 Downhill St., Glasgow, G12 9DN Scotland, UK)

RECORD REVIEWS

DECLINE - "Lost Again" EP

I don't know why I thought a band called DECLINE would be raging hardcore from the Netherlands. Nope. Instead I get a great melodic punk platter of five excellent tunes. Nice riffy guitar harmonies and vocal bits. Just enough hooks to keep it pop. Great. (LH)
(Blind Records, 33 Ellenor Dr. Astley, Manchester M29 7NN, ENGLAND)

DEEPTHOAT - EP

Total MOTORHEAD via a Japanese band that must worship Lemmy and the boys. Not the most original sounding release from MCR, but when you can't get the real thing this will do. (MM)
(MCR USA, PO Box 251, Millersville, PA 17551)



DERELICTS - "Don't Wanna Live" 2xEP

Sounding more like MUDHONEY on this release, the DERELICTS tone down their punk approach and opt for the raunchy guitar-rock style instead; almost MOTORHEADISH in a way. The energy is the same, but the catchiness of their earlier material is long gone. By the way, this is import only. (MH)
(Subpop Records, 1932 First Ave, Suite 1103, Seattle, WA 98101)



DETONATORS - "Billion Dollar Nazi's" EP

Wow. Cool record. Hardcore with a slower, rock and roll feel. "Billion Dollar Nazi's" is the music from "Billion Dollar Babies" (ALICE COOPER) with different lyrics. Lyrics are all well thought out and written. Punk you toe tap to (rather than twitch). Includes cover of "I Hate the Rich" by THE DILS. (TM)
(Insurrection Recs, POB 4314, Santa Rosa, CA 95402)

THE DEVIL IN MISS JONES - EP

While listening to this record, I was couldn't help thinking of other bands. The vocals are very much like early JOY DIVISION. Musically I'm reminded of the first DK's LP on one song and the new industrial-techno junk on another. Overall it's not that impressive a release. (KK)
(Soon to be Rare, Frankenstr. 14, 5600 Wuppertal 1, GERMANY)

DISPOSABLE NONE - "2+2=None" EP

Double bass madness, wrenching guitars full on thick neck music. A kinder gentler form of SLAYER. One side is studio, the other live. Production is a bit muddy but still alive with kicks. The only thing disposable is the cover. Lyrics deal with personal issues of suicide and death. Pretty tasty piece of meat. (SM)
(\$3.00 ppd: Dannys Records, 4974 N Fresno #376, Fresno, CA 93726)

DOG FACED HERMANS - "Mental Blocks" LP

Although sharing some territory with THE EX (jarring guitar, jerky drumming, unusual transitions) the DOG FACED HERMANS certainly maintain their own character. Marion's voice is amazing, and their use of unusual instruments and dense songs make this something good for many listens. Certainly building on their previous releases. (TM)
(De Konkurrent, Postbus 14598, 1001 LB Amsterdam, HOLLAND)

DOG TIRED - "7:35" EP

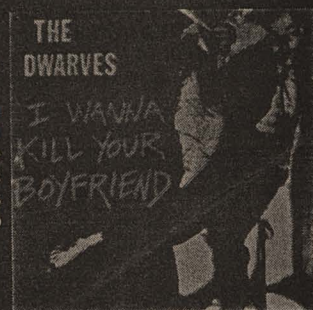
NJ band on a German label. Melodic, well produced DC'ish hardcore. "One Last Gasp" was the standout. "View From the Bay" had cool guitar stuff and tempo buildup. Well done. (TM)
(Goar Grindelallee 139, 2000 Hamburg 13, GERMANY)

DWARVES - "Show Us Yer Tits Bay-bee" LP

Wow! Totally rockin' melodic punk, kinda like HUSKER DU meets, oh, I dunno, DINOSAUR JR. Ok, so maybe the lyrics are a little insensitive, but this is fuckin' cool. Essential. (AR)
(Foolish Records, no address)

DWARVES - "I Wanna Kill your Boyfriend/Sit On My Face"

Hey my first shot at reviewing a Dwarves record, usually Tim and Martin fist fight over them. I'm on the pro-Dwarves side of the famous controversy, just for the record. This disc clocks in at 140 seconds total so play it 3 times. Punk. (ML)
(Sympathy)



ERECTUS MONOTONE/POLVO - split EP

1 tune from each band then a "jam" tune with both bands under the name Erectus Polvotone. A pretty novel idea I guess, this even has Brian Walsby on it, sort of a kitchen sink (as in everything but...) type of thing. Bet college radio loves it. (ML)
(Merge, PO Box 1235, Chapel Hill, NC 27514)

THE EX W/ KAMAGURKA AND HERR SEELE - "This Song Is In English" EP

Wait a minute. When did anarcho noise have a sense of humor? When did the EX learn to laugh? Oh, it's those crazy Belgians... Not the most essential music. Still, the anarcho equivalent of "Who Killed Bambi". Funny poster too... (LH)
(Ralbör, PO Box 14767, 1001 LG Amsterdam, HOLLAND)



FELLS/RANCID HELL SPAWN - split EP

The SPAWN's three tunes have the same catchy overmodulated frenzy of their past work, but here it's a bit too repetitious (maybe a lack of inspiration?). On their two contributions, the FELLS lay down nifty mid-tempo riffs, then add spoken LOU REED-ish vocals on top — somehow it's engaging. (SS)
(Toxic Shock Records, PO Box 43787, Tucson, AZ 85733)

THE FINGERS - "The First Time/Barracuda"

Daly City fun-punk has the cretins hoppin'. The A-side has a spirited cover of a BOYS song - vintage "77 UK stuff. It could be the DEAD BOYS with a sense of humor recording in the basement of a friends house. Observe the artfully etched B-side. Support local fledgling bands. (BR)
(Pre-B.S. Records, 30 Westline Dr., Daly City, CA 94015)



FLYING SAUCER - "Plastic Fruit" EP

Although they have a strong VELVETs influence they still come across too poppy. The end result sounds more like late '70s new wave than anything else. The 4 songs here are generally pretty good, and worth a listen. (MC)
(Homestead, PO Box 800, Rockville Center, NY 11571)

FRIGGS - "Come Now/Dance of Love" EP

Sixties-style garage punk with some really great guitar hooks. Reminiscent of the DELMONAS or early LUNACHICKS but not nearly as fiery as the PANDORAS. Get the idea? Fun. (MH)
(Apex Records, PO Box 605, Camden, NJ 08101)

RECORD REVIEWS

FUGAZI - "Live at the 9:30 Club" EP

I was disappointed by the almost completely inaudible sound quality of this bootleg. The excellent packaging includes liner notes explaining that the person who made the recording was unable to get into the show because it was sold out, so they had to make this recording from outside the club. The noise from cars driving by makes it hard to figure which songs are being performed, but I think it's 4 songs all together. This is a numbered edition of 300, and a must for any serious collector. (AR)

("F" Street Records, no address)

GAUGE - "Blank" EP

The surprise record of the month for me. The style is influenced by SOULSIDE and RITES OF SPRING but maintains a sense of originality. Rocking rhythms and discordant progressions impart many different moods. Cool! (MK)

(Shakesfork Records, PO Box 9711, Downers Grove, IL 60515)

GARGLEBLUD - "Howlin Yowlin Screamin Mess" LP

Noisy grunge rock that crosses into DWARVES territory but adds variation as well as more competent playing. Dashes of the first TAR BABIES 12" wallow through a quagmire of dirgy rock 'n' roll bogged down with echoey solos and ghoulish topics. Their DAMNED cover is a highlight. Decent in short doses. Obnoxious stuff, but that's the point. (CD)

(A.P.T., no address, UK)

GIGANTIC - "Not 18/Short On Ideas"

The flip on this is a good rhythmic punk number that vaguely recalls JAWBREAKER and NAKED RAYGUN but is hurt by the "sung" vocals. The A-side is a less aggressive take on the same theme but these vocals... (BD)

(Heatblast, PO Box 491, Eatontown, NJ 07724)

GODFLESH - "Pure" LP

This is the second full length album of punishing programming from these MINISTRY disciples. Like mechanized dinosaur rock, GODFLESH lurches through ten molten offerings with a variety of sludge to choose from. "Monotremata" displays a hardcore MELVINS influence, while the title track is a dirge layered on a sampling of the much abused "Funky Drummer" beat. "Baby Blue Eyes" and "Don't Bring Me Flowers" sound like monstrous latter-day XTC covers gone awry. Overall, it is more akin to "Slavestate" than "Streetcleaner". Good. (CD)

(Earache, UK)

GREEN MAGNET SCHOOL - "Singed/Slipper"

Brings to mind alot of the stuff that brought this label into the spotlight in the first place. A Northeast band with a Northwest kinda thing happening. It takes balls to sample bits from Clockwork Orange in 1992. Gotta dig up the back catalog now...sheesh. (ML)

(SubPop)

GROTUS - "Brown" CD

Full-on thick neck music. Headbanging enthusiasm, mental metal. Third release by GROTUS. The thing that I like best is the honesty of the PC lyrics. It reminds me of MDC meets MINISTRY. This release isn't as strong as they are live, but it represents a fair picture of the band. (SM)

(Spirit Records, PO Box 170195, San Francisco, CA 94117)

HAPPY FLOWERS - "Peel Session" EP

There isn't a damn thing happy about this band! Super distorto guitars, fuzz factor bass, killer drums. Five Peel Session songs on this slab of meat. If you want to give your dad a headache, go our and get this record. Punky noise records rule. (SM)

(\$3.00 ppd: Strange Fruit Records, PO Box 8321, Atlanta, GA 30306)

HARD, FAST AND LOUD - EP

The music here is solid, competent hardcore; but why, oh why, do such complete boneheads feel the compulsion to immortalize their idiocy on vinyl. Case in point, the song "Involvement" with the lyrics: "Lifting up your skirt is what I'm doing, because my thoughts are of screwing. I have so much rage inside, when I'm finished you'll have cried". (MM)

(Team Caffeine, PO Box 666, Huntington Beach, CA 92648)



HATE FORCE - "Back for More" CD

Wanna-be NYC. Had it all down — boring crunchy mosh music, stupid macho posturing lyrics, so on and so forth. Amazing anyone would put so much effort into being as mediocre as the originals. (TM) (Smash it Up, c/o Elissalde Laurent, 18 Avenue des Sports, 65800 Aureilhan, FRANCE)

THE HEADCOATTEES - "We Got 7 Inches But We Wanted 12" 45

Geesh, these gals recorded two songs penned by "B. Childish" whom I assume is Billy Childish (HEADCOATS). Musically and lyrically this isn't too hot with "Cum Into My Mouth" being nothing more than a song about giving a guy a blow job. All in all it's pretty harmless stuff, and I just keep assuming there's some joke here that I'm just not catching. File under "D" for dumb. (LD)

(Sympathy For the Record Industry)



THE HEARTBREAKERS - "What Goes Around" LP

This record was recorded live on eight-track at CBGB's in New York City in 1975. This was a good THUNDERS' performance before he deteriorated into his glory of heroin. The sound quality is fair to middlin'. The covers of RICHARD HELL's "Love Comes In Spurts" and "Blank Generation" are interesting. L.A.M.F. is still the superior product. (BR)

(Bomp Records, PO Box 7112, Burbank, CA 91510)

HELMET - "Unlive 8-5-91" LP

A HELMET bootleg album already...you guys are quick! Anyway, very good sound quality on this one, displaying their punk/rock/noise/heavy sound in a great light; includes a couple unreleased cuts, too. Any fan would be spewing whatever juices they may emit all over this. Hot. (WG)

(no address)

HEMI - "No Jesus/Prisoner of Desire"

It looks good, it sounds good, but "No Jesus" sorta looses it about halfway through as these guys have a tendency to go on too long. The B-side is the main story here, "Prisoner" is sort of a 90's version of "Slave to my Dick". Cool. (ML)

(Big Money Inc., PO Box 2483 Loop Station, Minneapolis, MN 55402)

HIDEOUT - EP

Italian straightedge style hardcore with a cool melodic element that makes this worth a listen. A youthful energy seems consistent all the way through. Sincere lyrics make up in content for what they lack in translation. (MK)

(Marco Deplano, Via Virgilio 2, 22100 Como, ITALY)

HIP HOP FLY - "Kitty Kitty" EP

Simple production augments this appealing four song EP, which works mostly in an R&B-ish 60's punk mode. Tight and melodic, with vocals on the edge of a snarl and okay backing choruses. Very listenable. (SS)

(1102 N. Greensboro St., Carrboro, NC 27510)

RECORD REVIEWS



HONEYMOON KILLERS - "Live" EP

These KILLERS lurch through two psych grinders and one fast rocker. The drawback: it sounds like it was recorded in a vault using a hand-mike. (SS)
(Munster Records, PO Box 18107, 28080 Madrid, SPAIN)

HOUSE OF SUFFERING - EP

EX-AMENITY folks with a new singer. Heavy mosh metal. Powerful—good full sound. Still positive without being simple-minded. Makes me think of a huge pit tho. (GF)
(Vinyl Communications)



HUMAN ALERT - "Anarchy and Justice" EP

Yeah, yeah, yay! Crunchy old-time hardcore with lyrics about searching for a better way... Nine songs, some of which remind me of early 7 SECONDS material, others like early Boston punk. Way it. (KG)
(Spirit Records, Martin Fong, Graan Voor Visch 145 15, 2132 Ve Hoofddorp, HOLLAND)

HYBRID CHILDREN "Another Dose" EP

I had no idea that METALLICA had moved to Finland, but after listening to this I realized that it must be true. Aside from two decent heavy metal songs (if you're into that sort of thing), they do a cover of the BUZZCOCKS' "Orgasm Addict". Will this cause a buying frenzy in suburban malls for Buzzcocks records? Doubtful. (MW)
(Affirmative Action Records, PO Box 74, SI-11101, Riihimäki, FINLAND)

JABBERJAW - "Novelty" EP

4 great emo-poptunes with hooks, harmonies, and raw energy. A pressing of 500 won't be enough to go around on this one. (MC)
(\$3 to Owen Perry, 3907 Piedmont Av. #5, Oakland, CA 94611)

JONESTOWN - "All Day Sucker" LP

This LP is that rare gem that comes along every so often and makes you remember why you started listening to all this indie stuff in the first place. Excellent creative songwriting spanning all kinds of styles and influences, all the while packing a mean punch. A pivotal and important release for these Minneapolis firebombs. A must. (ML)
(Project A Bomb, 2541 Nicollet Ave. S, Minneapolis, MN 55404)

JOXETO - "My Deaf Pink Love" LP

A strange record. Half covers (SUICIDE, SCIENTISTS, LEE HAZELWOOD, et. al.) and half originals with a distorted, spacey feel. Lots of treated vocals, guitar effects and occasional "programming". Elaborate packaging as expected with this label. (BD)
(Munster, Apdo. 18107, 28080 Madrid, SPAIN)

JUDAS BULLETHEAD - "King Is Dead/Oh Baby"

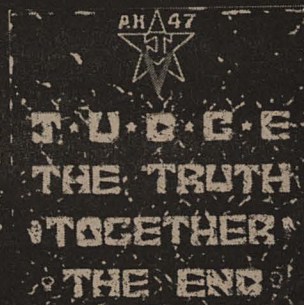
Another installment from JEFF CLAYTON's screw-off sideproject. These two tracks are less indulgent (and less interesting) than the previous two records and possess mainly novelty appeal. Meanwhile, the upcoming SLIMEGOATS album on Dogmeat is eagerly anticipated. (BD)
(Jettison, PO Box 2873, Durham, NC 27715)

JUST SAY NO "Restless" EP

Very reminiscent of a lot of S.E. stuff, but with lyrics that don't sink into the same ruts as most S.E. bands. Interesting. (TM)
(Outback, 5255 Crane Rd, W. Melbourne, FL 32904)

JUDGE AK47 - EP

Although the writing/package/etc is cool, nothing really stuck with me on this one. It's angry and fast, and certainly competent, but not real memorable. Comes with... (TM)
(Flying Charentaise zine c/o Bourouf Salem, 2 Passage Basfroir, 75011 Paris, FRANCE)



KEEP - "Song for the Country/Sweet Suzanne"

"Sweet Suzanne" starts slowly, then builds up a grungy powerchord steam - the only drawback is the wimpy sung vocals. The A-side is a standard mid-tempo mosher with gruff vocals. (SS)
(Ratfish Records, PO Box 1869, Cambridge, MA 02238)

LABANAK - "Nor Da Pobre" EP

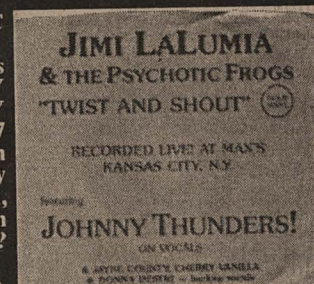
Cool-ass punk rock from Spain played the way punk should be played—simply and with lots of energy. The songs are mid-tempo with tremendous head-bouncing potential. Neato. (KK)
(Max, 167 Posta Kutxa, 20.800 Zarautz, SPAIN)

LACK-A-DAISY - "Sleepytime" EP

A heavy-handed buzzsaw guitar dominated the VOMIT LAUNCH style of playing. The vocals sound alot like SCRAWL, but the raw bar chords, coupled with the cryptic poetic lyrics are more in league with MECCA NORMAL's chilling starkness. (MH)
(Bing's Haus, PO Box 4040, Star City, WV 26504)

J. LALUMIA & PSYCHOTIC FROGS - "Twist&Shout/Boys"

Recorded 'live at Max's Kansas City' in '90 with JOHNNY THUNDERS and JAYNE COUNTY and can we all say 'boring '77 nostalgia!'. Even the song selection boded ill, but shit, this is a pretty righteous release. One small question, would JOHNNY THUNDERS even had said hello to Jimi LaLumia in '77? (BD)
(Beat This!, PO Box 1405, Lake Grove, NY 11755)



LEGENDARY LUNCH - "Blind/Time After Time" EP

Get into a crunchy guitar riff and scream "Blind" over it and you get the A-side of this single. The B-side sounds like a cover, but for the life of me I couldn't tell you of whose song. Sandpapery vocals lend an edge of urgency to the sing-a-long melody. Imagine early HUSKER DU singing "Sugar Sugar". (MH)
(The Legendary Lunch, PO Box 1869, Cambridge, MA 02238)

LEGENDARY LUNCH BAND - "Things I've Seen" EP

Here's some melodic shouted scuzzy guitar feast o' noise. It has the raw curl of sneer-lip-youth. Ominous, ugly invade the larynx supreme dirt. This could be favorably compared to the SUPERSUCKERS. Good lyrics about living in the streets. Looking forward to more. (BR)
(Ratfish Records, PO Box 1869, Cambridge, MA 02238)

THE LIVERMORES - "Tote Gnarl" LP

Tennicotine-drenched pop-punk tunes about coffee, girls, gettin' wasted, and living in a small town. I think I've heard most of this before somewhere, but fans of East Bay punk should consume this one. (AR)
(Luckout Records)

RECORD REVIEWS

M.D.C. - "Live in Maribor" LP

Another live MDC record. Well, the song selection and sound quality are okay, and the cover of "Wully Bully" is fun, but really, do we need another live MDC record? There's only a couple of songs here that aren't on the "Live in Berlin" LP of a couple of years ago. Nothing really makes this stand out. (TM)

(Front Rock, PP 48, 62000 Maribor, Slovenia, YUGOSLAVIA)



METAL MIKE, ALISON & JULIA - "Deck the Halls" EP

A little late for this season, but this disc could be the hit of your next punk Christmas S&M party. Three traditional songs (from the SAMOAN and 2 GARGOYLES) just not all from the same tradition! Its fun and obnoxious - you expected profound political and social insight? "Look out for the fucking reindeer!" Includes a cover of the SUBHUMANS' "Slave To My Dick." (EW)

(Triple X Records, PO Box 862529, Los Angeles, CA 90086-2529)

THE METHOD - EP

Two songs form this Dayton, Ohio band that sounds like a cross between PRIMUS music and METALLICA vocals. Tight with good production. (MK)

(12X12 Records, c/o Bilzomb prod., 505 Grafton Ave., Dayton, OH 45406)

MICKEY FINN - "Peacemaker/Scud/Missile" EP

Equal parts RIFLE SPORT/HONEYMOON KILLERS type east coast-midwest pound. Some gnashing guitar swiping, but to me the rhythm section sounds a little on the clunky side and a lack of decent songs/hooks make this less than essential. (HD)

(Mickey Finn, 1166 Selby Ave. St. Paul, MN 55104)

MILITANT LUMBERJACKS - EP

Slow, disjointed metalcore hobbling across the turntable. Kinda like a Lookout record trying to sound "hard". Anguished vocals slur the lyrics together. Capable musicianship. Tunes about killing people, getting too drunk, and other important worldly issues. The smurf on the cover is probably one of my favorite things about this release. (CD)

(Uwe Albrecht, Schulstr. 11, 2890 Nordenham, GERMANY)



MOGEL/S.L.R. - split EP

Two Swedish buddy bands share the honors. MOGEL plunks down three sing-alongs that will have suspended folk chanting along with glee. Basic, enjoyable punk that's nothin' to sneeze at. S.L.R. comes off as a fetal EXODUS or METALLICA with politically aware lyrics. It may not be earth shattering, but at least it's toe tapping. (CD)

(Tony Splatt, Furulundsgat. 13, S-502 60 Boras, SWEDEN)

MOTHER'S DAY/DAZZLING KILLMEN - split EP

DAZZLING KILLMEN give us "Killing Fever", a light airy tune that cascades into grinding noise. MOTHER'S DAY shell out "Semen" and "Cop Movie Disco", two noisy garage tracks which struck me as disposable. Nice booklet enclosed, though. (WG)

(Skin Graft, PO Box 738, St. Charles, MO 63302-0738)

NEW YORK DOLLS - "Rehersal And Live" EP

As it sez, a boot of one side of two live tracks and one side of two rehearsal tracks. Pretty much one what would expect from these guys: competent stonies-sey type pre-punk. The live tracks are slightly better recorded than the rehearsal. (HD)

(no address)

NIHILISTICS - "Inferno" EP

THE NIHILISTICS delivers thick, "fuck you" punk rock growlers. "Ruin It" is especially nasty and abrasive. "Inferno" is a four minute parody of the band's most ridiculous qualities; their remaining tune, a short blaster, recalls their first single. Recommended. (SS)

(Dutch East India Trading)



NORMAALIMAKI - "Lahin Vessa" EP

Of course, I don't understand a goddamn thing about this, cause it's all in Finnish (why oh why me?). Slower poppy punk stuff with some sappy acoustic guitar mixed in. Something tells me that there's humor involved. Fuck, I'm clueless. "Crazy hau-hau music"? (MW)

(Boxer Records, Laajavuonenkuja 1H 130, 01620 Vantaa, Finland)

NOWHERE TO MYSELF - EP

I daresay there's a SNUFF influence here...but that's okay—great stuff. Really tuneful bar chord barrage. Really nice metalish guitar riffs stand out and add a lot. Sing along choruses—really fun record. (GF)

(SHJ Records c/o Risto Eronen, Koivumäki, 58920 KolkontaiPale, FINLAND)

ONE BLOOD - "The Efficiency Of The Free Enterprise System" LP

First, I gotta say - striking picture on cover layout (that should entice you to buy it!). They've "matured" musically since their first 7", while keeping that good, fast, melodic HC beat. The content of the lyrics, along with the booklet and sampling, combine to create an in-your-face look at what going on politically in other parts of the world. The sincerity ends up making this project really inspirational. (SB)

(2 Embro Dr., Downsview, Ont M3H 2M8, CANADA)

PASTE - "Falling Over The Edge"/Mother Tech"

Sub Pop/AmRep flunkies would call this "noise". Yeah, it's that thar sludge-rock stuff. PASTE inches along at the speed of tree sap with two catchy mush-rock compositions. Like early GREEN RIVER mixed with any given band on Mike LaVella's Top 10. For all of you trivia buffs, this brontosaurus unit features ex-members of THINK TANK and S.A.D. BOYZ. Only 300 pressed. (CD)

(Heat Blast, PO Box 491, Eatontown, NJ 07724)

PICASSO TRIGGER - "Plutonium" EP

Sorta clumsily assembled art-grunge. What you get is grunge/hard rock stylings with a conscious effort to throw in what sounds like off-key atonal female singing and weird breaks/structures to offset the sorta conventional and sometimes tedious riffing. Not too much in the song department here and sometimes it appears the musicians have bit off more than they can chew on the playing end. (HD)

(Jettison, PO Box 2871, Durham, NC 27715)

PLANET ED - EP

Pounding drums, tribal willingness, unlawful degree of passion, my feelings are turning to color. Noisy abrasive guitars, thick blasting bass, punk as fuck vocals. Three songs on this slab of meat. Sounds great! (SM)

(\$3.00 ppd: Planet Ed, 1031 Joffre Pl, Dayton, OH 45430)

POISON IDEA - "Kick it, Dude" LP

Thrash-funk! They went thrash-funk! Les Claypool of PRIMUS on bass. Oh lord. (AR)

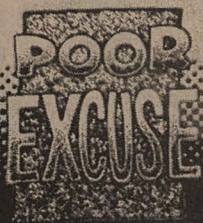
(Smerry Vall Records, c/o Metal Blade Records)

POP DEFECT - "3rd Degree Road Burn" EP

Four cover versions including the well known '60s fave "Windy", and three that are a bit more obscure. Nothing ground breaking here, just disposable pop with enough variety to keep it interesting, and a nice booklet. (MC)

(Flipside, PO Box 363, Whittier, CA 90608)

RECORD REVIEWS



POOR EXCUSE - EP

Kinda sludgy metallic punk with yelping vocals, distorted guitars, and personal lyrics. More entertaining than silence, unless you have a headache. (EW)

(Jizm Slinger Records, PO Box 212, Blooming Grove, NY 10914)

PORCH - "Sickened/You Can't Hurry Love"

The most unlikely pairing up of the year: Ian & Guy from FUGAZI and Mark Arm (MUDHONEY) join with other musicians for an amazing all-star guitar-driven melodic noise rave-up jam on the A-side and do a competent run-through of the SUPREMES classic on the flip. Surprisingly good. (AR)

(Dischord/SubPop)

Power Trip



POWER TRIP - "Don't Pet Me I'm Working" EP

Good beats and good words. Fun and varied HC that shows melody, lots of influences (even OP IVY!) and thought. Cool. (KG)

(Round Flat Records, 63 Lennox Av, Buffalo, NY 14226)

PUBLIC DESCENT - "Communion" EP

There's something about this that really sounds familiar. World-weary words of confusion and disgust set to some savvy, powerful, metallic hardcore make this kid a sure winner. The vocals would be rather pedestrian, but the singer's weird cadence makes you take notice. (DS)

(Elbohead Records, 8500 Widener Rd, Wyndmoor, PA 19118)

RADON - EP

There's a neat thing happening in Gainesville, Florida right now. There all these great bands and people streaming out of the woodwork. RADON are the latest No Idea EP, and goddamn are they good. Made up of various ex-G. Ville bands (STABILIZER & ???) this is some totally hot stuff here folks. "Radon" - the song, is in my head constantly, and the others did some serious sock knocking off as well!!! Sounds like a good mixture of HUSKER DU, and IGNITION. Fuck yeah - pasta-core summer revolution. Buy this NOW. (LD)

(No Idea, PO Box 14636, Gainesville, FL 32604-4636)

RAMONES - "Live, Fast & Punk over Deutschland" EP

As truly dedicated fans know, the RAMONES of '90 are looser than in vintage days, but here they kick ass with powerful renditions of four old chestnuts. The sound quality is excellent on this live boot, the first in a series. (SS)

(no address)

RATTAIL GRENADIER - "Too Much of a Good Thing" CD

Wow! I never knew that metallic hardcore crossover could be so interesting! I've always admired bands that can pull off serious, intelligent lyrics and sheer, adolescent stupidity with equal skill. This goes beyond your typical DRI stuff by incorporating some poppy, catchy choruses and a serious groove at times. (DS)

(Sonic Iguana Mail Order, PO Box 4035, Lafayette, IN 47903)

RAYMEN - "Buzzsaw" EP

Psychobilly-surf rock ala CRAMPS or GIRL TROUBLE. Lots of echo on the vocals, reverb on the guitar and raw pingy drums. "Buzzsaw Baby" is very slow-paced while the 2 B-side songs are more high energy. (MH)

(Giant Claw Records, GPO Box 5421, Melbourne, 3001, Victoria, AUSTRALIA)

RECIPES FOR RESISTANCE - "No" EP

There's so much "how to" knowledge herein that I've opted to buy the 8-volume mini-encyclopedia set that is offered to enthusiasts. Music is punk. Includes 8x10 glossy of Stonehenge (the quintessential model of resistance?). (KG)

(no address)

RESTOS FOSILES - tape

Melodic punk from Argentina that's pretty well played. Solid production with slightly annoying guitar effects. The singer actually sings, reminding me of a latter-day NEGAZIONE. Worth getting if you're into this type of stuff. (NN)

(Mariano Moreno, 3164-Olivos-(1636), Buenos Aires, AS, ARGENTINA)

REVHEAD - "Killjoy" EP

A droning, clean guitar band, who could possibly end up in the NME and be big in England. Kinda boring. (GF)

(Behemoth Records, PO Box 27801, Las Vegas, Nevada 89102)

ROLLINS BAND - "The End of Silence" CD

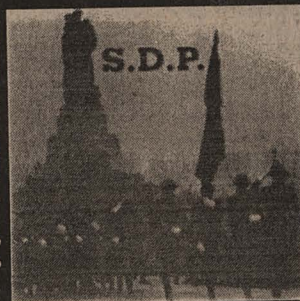
The ROLLINS BAND rarely disappoints me and this release, while displaying some changes, is no exception. This 70 minute long release finds the band in a more "rock" territory, operating like a jazzy BLACK SABBATH. Rollins' lyrics have improved, also, now offering positive insight whilst still documenting his pain. Some tracks such as "You Didn't Need", "Almost Real", and "Low Self Opinion" rate up with their best material. Thank you. (WG)

(Imago, 152 W. 57th St., New York, NY 10019)

S.D.P. - EP

Originally recorded for a cassette comp in 1984, this posthumous debut (I like the concept) contains some of the Italian HC trademarks of the era, most notably the raw vocals. But actually, their sound owes more to earlier period UK punk, with its catchy tunes and interesting guitar sounds. Pretty neat. (TY)

(Flowers Of Grain, Via S. Ippolito 8, 50051 Castelfiorentino (Firenze), ITALY)



SALT CHUNK MARY - "Ornithopter" EP

Fractured postpunk set firmly in the tradition of the MINUTEMEN and TAR BABIES. None of the tracks really grab me but the band shows promise and the packaging is superb. (BD)

(Pop Bus, 5891 Darlington Road, Pittsburgh, PA 15217)

SCHLONG - "Waxy Yellow Buildup" LP

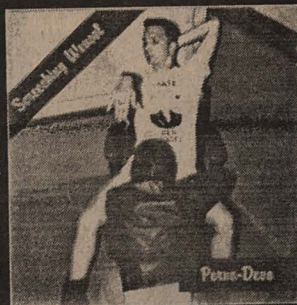
SCHLONG are the kind of band that are a hyper, insane party live that I wouldn't expect to transfer well on vinyl. Wrong. This album is tight, clean, and surprisingly tuneful. The two sides soar from quirky Hayes-core to catchy punk rock to tweeeked ska. Ridiculous lyrics that are either genius or disposable depending on your convictions. Comes with a THREE FINGER SPREAD bonus 7" that I can't even begin to describe. (LH)

(Very Small Records, PO Box 8223, Emeryville, CA 94662)

SCREECHING WEASEL - "Pervo-Devo" EP

What more could you ask for? There's a 'response' song ("I Wanna Be A Homosexual"), a typically self-righteous and pseudo-dumb 'girl' song, a cover tune (PATSY CLINE no less), and the 'final' issue (you promise?) of Ben Weasel's Teen Punks In Heat zine. Catchy, idiotic and bent—it's all there. (TY)

(Shred Of Dignity, PO Box 170501, San Francisco, CA 94117)



RECORD REVIEWS

SEAM - "Granny 9X" EP

It's on Merge, so it's pretty cool, right? Of the two songs, I have to say the B side is my fave. Upbeat pop song with some nice hooks. Great chimy guitar sound fills in a lot of spaces. The main tune is pretty cool too with a darker moody feel. The second offering of one part BITCH MAGNET and one part SUPERCHUNK. Pretty cover. (LH)

(Merge Records, no address)

SEARCH - EP

Much slower than I expected, and with enough tempo changes to make it indescribable. Borders on chugga-chugga heavy metal, but lack of distortion and power chords save it. The singer manages to escape sounding like a fist is being rammed up his ass, and I could swear that Eddie Van Halen played some of those lead guitar parts. In other words - good. (DS)

(\$3.50 ppd: Brad Parker, Flatline Records, PO Box 520202, Salt Lake City, UT 84152-0202)

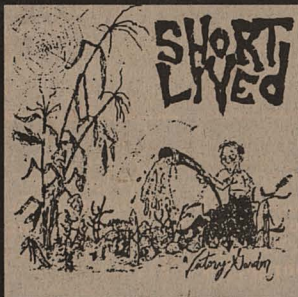


SEIZURE SALAD - "Suction Saviour" EP

A parody (?) stab criticizing consumptions - alcohol, sex & \$. Music's pretty basic rock/punk with mean, slightly sloppy vocals. (KG)
(Piece of Mind, 132 W. Channel Rd, Santa Monica, CA 90402)

SEVEN SIOUX - "An Other" LP

In all truthfulness, I was a little disappointed by this album. After being a fan of their other releases, I was expecting this to be breathtaking. But, while this is a pretty decent record over all, it suffers the sophomore jinx. Not enough catchy tunes fill this out and too much sameness in the mix leaves parts flat. Still, great guitar sound with the feel somewhere between RITES OF SPRING and mid-period REPLACEMENTS. A great band with a less than great record. (LH)
(X-Mist Records, Meisenweg 10 7270 Nagold, GERMANY)



SHORTLIVED - "Victory Garden" EP

Great first release by this very energetic band who manage to combine the power and punch of hardcore and the tuneful appeal of pop-punk. Enthusiastically recommended for those with any melodic inclinations. (MM)
(Missing Records, PO Box 710456, Santee, CA 92072)

SIM - EP

We Americans are ugly indeed in our inability to speak more than one language—for the most part. Subsequently I have no idea what SIM sing about, however it should come as no surprise that this is another cool Finnish punk record. Various speeds here, fast HC, medium melodic, etc. etc. Now if I could only figure out what they were saying. (LD)
(Tepi Lehtonen, Konkolank 44, 33820 Tampere, FINLAND)



SKULL CONTROL - "Building Models/Hot Stumps"

This is a '77 L.A. punk's wet dream. Two long gone CONTROLLERS (including Mad Dog Carla on drums), an ex-SKULLS member, and a relative newcomer team up for a couple of old school type tunes. Is this really a new recording (as the liner notes state), or is it the "live at the Whiskey" crap sound that makes it seem like an archive tape? (TY)
(Iloki Records, PO Box 49593, Los Angeles, CA 90049)

SLAG - "Toilet Fly/Ripped out Eyes"

Uh-oh it's another long-haired wah-wah freakout, wonder why I got picked to review it?! This has a Halo of Flies/Helios Creed/Steelpole Bathtub feel to it. Only 300 pressed, bet they make more. (ML)
(Heat Blast, PO Box 491, Eatontown, NJ 07724)



SLAUGHTER & THE DOGS - "Shocking" LP

You bet it's shocking! Not only that this '77 UK band bothered to reform, but that they'd keep the name whilst radically changing the sound. Save your money, unless you're into *bad* period BOWIE rock. Sheesh! (TY)
(Receiver Records, UK)

SLEEPER/GUTWRENCH - split EP

GUTWRENCH provide melodic hardcore with double bass drum and metalish stuff. SLEEPER is more interesting. Sounding like a cross between SNFU and REASON TO BELIEVE, they pull off an emotive upbeat style that works. (MK)
(\$3.00ppd:Excursion Records, PO Box 3103, Bellingham, WA 98225)

SLOT - EP

A dark mood is created with grinding, grungy, monotone, crunchy guitars that somehow have a melodic quality. The droning, female vocals add to the sound with a layered effect. Loose yet flowing with direction. (MK)
(Sympathy For The Record Industry)

SMILE - EP

Crazily enuf, I get a Seattle feel from SMILE, who's outta SoCal. A lot of that comes from the bass and guitar work and general '70s veneer. (Should I mention the N-word? N-I-R-V-...) A release like this shiningly shows the sporadic variety of this label. I'd have loved a lyric sheet... (KG)
(Nemesis)

SMUT - "Wall of Hate" EP

The long awaited (at least by me) first release from this Minneapolis all-female band. I have to admit, I was expecting a harder sound, but nevertheless, I fully enjoyed the A.P.P.L.E.-ish vocals and the deep groovin' bass line. I'm looking forward to seeing a full LP (hint, hint). (SB)
(Profane Existence or Smut Records, PO Box 8722, Minneapolis, MN 55408)



SPIDERBAIT - "P'tang Yang Kipper Bang Uh" 10"

A superb offering from this Australian band who play a brand of plain ol' hardcore. What sets SPIDERBAIT apart from the rest of the generic blandness of this genre is their catchy song-writing abilities and ultra-distorted guitar sound. Cool cover too. (MM)
(Au-go-go Records, GPO Box 542D, Melbourne, 3001 AUSTRALIA)

SPINOUT - "Doctored For Super-Sound" EP

Two studio cuts and two radio show tracks comprise this respectable disc of rockin' garage punk. Not quite in the league of the the COWGIRLS or the SUPERSUCKERS but definitely worthwhile for Sympathy/Dogmeat followers. (BD)
(Delicious Vinyl, 6607 Sunset Blvd., L.A., CA 90028)



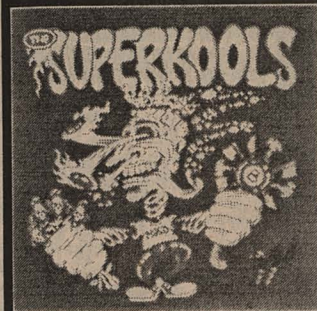
RECORD REVIEWS

SPOT 1019 - "This World Owes Me A Buzz" CD

Imagine a circus car full of Bozo Clowns drenched in blood. Mad at the world, with some twisted view of what is right or what is wrong. Possibly the only circus act in the world with PC views. The lyrics are strange and dark dealing with religion, guns, peace and war. SPOT 1019 sounds like no other band. Sort of a cross between country punk and pop punk. Music that Pogo the Clown would enjoy. (SM)
(Frontier Records, PO Box 22, Sun Valley, CA 91353)

SUGAR SHACK - "Backwash" LP

Wow, its a long awaited SUGAR SHACK compilation LP. The singles and more are here for those who missed out the first time around. Triple A+ for packaging, too bad it's an import and limited. Awesome, inspiring and anything else good that Walter has said in the past. (ML)
(Messiah Complex, Box A 566, Sydney South, 2000 AUSTRALIA)



SUPERKOOLS - "Something Tomorrow/Tell Me..." EP

A big fat guitar sound fleshes out the LIMESPIDERS-ish garage punk on the ultra-catchy "Something Tomorrow". Song one on the flip "Tell Me You're Sane" is a mid-tempo psych-influenced almost generic rocker while "Why Baby Why" kicks back with a RAMONES-style fuzzed out ditty with a bouncier base line. (MH)
(Dionysus Records, PO Box 1975, Burbank, CA 91507)

THORMENTOR - EP

Well, I gotta say that this didn't keep my attention for too long. Continuously monotone throughout, although, it does get a little catchier as it goes along. Pretty much in the vein of metal/grindcore, with the deep, throaty vocals, minus the punch. (SB)

(Slime Records, Apartado 1789, 1017 Lisboa Codex, PORTUGAL)



THUD! - "All Stress to Enjoy" EP

The title track is a tight, intricate melodic punker with HUSKER-ish elements—pretty cool; but their cover of CHEAP TRICK's "Surrender" is aggressively punky and absolutely catchy. Very good. (SS)
(Buro GoGo, PO Box 7092, 9701 JB Groningen, GERMANY)

TIME TO THINK - "Where The Hell Is Andrew?" EP

Fast, crude and at times sounding like an early practice session of a punk band straining to play hardcore, this vinyl debut overcomes its shortcomings with some pretty engaging songs and its intelligence. The inclusion of Andy Martin (APOSTLES) guarantees there's a purpose to it, though one never knows where it ends up. (TY)
(PO Box 138, Bridgewater, Somerset TA6 7RZ, ENGLAND)

TREEHOUSE - EP

On this record the simple odes to strawberry pie are gone replaced with more, I guess, consciousness-raising type pieces about wanderlust, corporate dishonesty and authority figures. The songs have also taken on more of that 60's call-to-arms anthem feel, ala JEFFERSON AIRPLANE or somethin'. Which, I stress, is actually a good thing. 60's influences or not, the music is still an interesting folk/geek-pop stew with songs that veer in unexpected melodic directions. (HD)
(Soon To Be Rare Records, Frankenstr. 14, 5600 Wuppertall, GERMANY)

TREEPEOPLE - "Something Vicious For Tomorrow" LP

Straight-forward mid-tempo rock with a big hint of the MINUTEMEN on "Party". The rest of the record has that anguished slow rock sound that is typical of a CZ release; guitar noodling, passionate vocals, start-stop drumming... Oh yeah, they cover the SMITHS "Bigmouth". (MH)
(C/Z Records, 1407 E. Madison, #41, Seattle, WA 98122)

TSUNAMI/VELOCITY GIRL - split EP

A singles club release of surprising calibre. Two Virginia bands that display more melody than grunge here. VELOCITY GIRLS contribution is damn swell, a sombre tune with an enchanting melody and a noisy yet pristine ambience that bands like MY BLOODY VALENTINE can only dream about. TSUNAMI's side doesn't quite hit paydirt like VG but still is in similar straits, more jazzish and more rhythmically bouncy. (HD)
(Sub Pop, PO Box 20645, Seattle Wa 98102)

UNBORN SF - "Kolmekyuppinen - From Presley To Punk" 12"

Very good straight ahead punk-rock from Finland. The singing has the grit of the club bands from the '77 era. Included is a great cover of "Mystery Girls" by the NY DOLLS. The shimmering guitar combined with fast drumming and bass work propel the CLASH-like songs into high gear. Of special note is the drinking song "Bottoms Up" with lyrics such as "I'm your faithful sewer." (BR)
(Alternative Action Records, PO Box 74, SF 11101 Richimaki, FINLAND)

UNCLEAN SPIRITS - "Brotherhood of St. Lucifer" EP

What the fuck's up with Australia? Not a single clean studio? Hopefully not! Two noisy garage tunes. Side A has that "Peter Gunn" type riffage. Side two is more upbeat. Pretty fun but not played with much gusto. (LH)
(GPO Box 542d, Melbourne, 3001 Victoria, AUSTRALIA)

UNDEAD "Slave to Fashion" 12"

4 song 12". "Slave to Fashion" is a total throwaway. "Evening of Desire" is ok. As good as it was the first time it was put on vinyl ("Act Your Rage" LP). "Attitude" is another MISFITS rehash. "My Kinda Town" is also okay, also about as good as the first time it was released. What's the point? (TM)
(Overground Records, POB 1NW, Newcastle Upon Tyne, NE99 1NW, UK)

UNREST - "Bavarian Mods" EP

Easy art-pop from this DC band. Sounds like the SQUEEZE with some art school influence. Sleeve looks like it could be for a B52's record. Very low on the head bouncing meter. (KK)
(Homestead)

VENISON - "1-15-91" EP

This is fuckin' great! Two guitar heavy tracks with cool throaty vocals. Side A is slow and moody. Side B is the classic with a NAKED RAYGUN feel. Great looking package as well. (LH)
(Horse Latitudes Records, PO Box 300021, Minneapolis, MN 55403)

VERNON WALTERS - "Retrospective Retrieval" CD

A CD (only?) collection of some of their records. Contains all of the songs from the split double LP with INDIREKT, most of the songs off the "The" LP and several 7" and comp tracks. They are excellent musicians and their songs maintain some individuality. Overall it's got a 'DC' feel, melodic, well produced, emotional, etc. No real filler—too bad it's retrospective. (TM)
(De Konkurrent, Postbus 14598, 1001 LB Amsterdam, HOLLAND)

DIE WEISSE ROSE -LP

Sounds like a group of barely competent punk musicians got together one afternoon and decided to make a record. Really not very good. I do not understand what possessed anyone to put this record out. (KK)
(Empty Records, Muggenhofer Str. 39, 8500 Nurnberg, GERMANY)

RECORD REVIEWS

WELL NIGH FORGOTTEN - "(Walt)Cryogenics/Everything..."

The A-side is a painfully whiny number reminiscent of SAMIAM. The B-side is more arty with the vocals very slurred (still whiny), the drum beat altered and syncopated constantly, and the guitar imparting that "alternative rock" feel; too busy all the way around. (MH)
(D.Tox Records, PO Box 5655, Greensboro, NC 27435)

WHIRLING PIG DERVISH - "Full Feather Lovesuit" EP

Huh. One side of this sounds if CRASS joined the cavalry and went bullfighting. On the flip, it's CRASS meets the MINUTEMEN, all with political lyrics. Quirky, thoughtful, and interesting. (WG)
(Gruff Wit, 127 Dowanhill St., Glasgow, G12 9DN, SCOTLAND)

WINGER - "Fuck the Government" EP

I must say that I'm elated that this former MTV glam metal outfit has decided to leave their major label stardom and do a grassroots DIY project. "Fuck the Government" is an excellent punk/oil-ish number, at times reminding me of early COCKNEY REJECTS or perhaps BLITZ. Support these guys, and the growing trend of glam pop stars starting hardcore bands across the country. (AR)
(Vermiform)

THE YOUNG FRESH FELLOWS - "Somos Los Mejores" LP

THE YOUNG FRESH FELLOWS have been keeping busy the last six years cranking out excellent '60s style pop on singles, LPs, and compilations. This "best of" LP has a fair sampling of the band, although with 16 tracks you're bound to wonder why they left off one of your favorites like "When The Girls Get Here". A good introduction to the band with excellent cover art. (MC)
(Munster, PO Box 18107, 28080 Madrid, SPAIN)

ZIPPERHEAD - EP

This 4-song debut has a bit of class to it. While generic hardcore in a sense, there are tasty licks, good arrangements and lots of talk-over vocals that make it stand out a bit. Good anti-redneck attitude. (TY)
(Squids R Us, 340 E Foothill, Claremont, CA 91711)

V/A - "Breakers" CD

The majority of my excitement on this one was before I heard it. Imagine this - Japanese hardcore bands covering mostly old hippy songs. Sounds great - too bad most of them stuck so close to the originals. Standouts were NUKEY PIKES doing "Daytripper" and "Purple Haze" and BEETLEJUICE doing "Let it Be" and "Yesterday". Runners up were the GARLIC BOYS doing a "Purple Haze"/"War Pigs" medley and the FUCK GEEZ song (no idea whose original that is). Also showing here were S.D.S., COCKNEY COCKS, FINAL BOMB, and KUKU. The good stuff is good enough to search this out... (TM)
(M.C.R., PO Box 251, Millersville, PA 17551)

V/A - "Econocorpse" 2xLP

Mums the word on this double album benefit release out of the East Bay, and I've been wracking my skull to find out who's at the bottom of this boot. Anyway, songs are by the SKULZ, ROTTERS, CARCASS, GRAVEDIGGER V, ROTTING HUMANS, CORPSE GRINDERS, NECROS, BORED YOUTH, 45 GRAVE, MUMMIES, FEISTY CADAVERS, RANCID, JAILCELL RECIPES, OFFENDERS, BROKEN BONES, COFFIN BREAK and lots more, along with Jerme Spew artwork splattered on the cover. I hate bootlegs and have a real bone to pick with these sickos, but I think they've dug their own grave. (AR)
(Dead Baby Records, no address)

V/A - "Guitarrorists" CD

A compilation of guitar-oriented instrumentals from the strummers and fretters of SONIC YOUTH, DINOSAUR JR., BIG BLACK, BABES IN TOYLAND, HALO OF FLIES, and loads more. An interesting concept which could've failed miserably, but didn't; fans of the above guitar-driven acts will find enjoyable sounds within, from soft, intricate picking to spaced-out harmonics to out-and-out noise. Neat. (WG)
(No. 6, PO Box 3306, New York, NY 10185-0028)

V/A - "It's Pounding In!" EP

A live collection of five Italian straight-edge bands: CREEPSHOW, ONE STEP AHEAD, GROWING CONCERN, THINK TWICE, & HIDE OUT. This is pretty much by-the-numbers straight-edge, suffering from the sloppiness and poor recording quality of live enthusiasm. (DS)
(Isola Nel Kantiere, Via San Giuseppe 8, 40100 Bologna, ITALY)

V/A - "Moshing Without Ego" EP

A Krishna HC Comp, mixing decent music with the usual religious brainwash lyrics. This one features SHELTER, INSIDE OUT, and two others. Will Mormon HC bands be next? (AR)
(Revelation Records)

V/A - "Mummies Vs The Wolfmen" 2x45

This double 45 comes with an 8 page comic book sleeve, which epitomizes the garage sounds it encloses. Can't really say if the WOLFMEEN are a real band cuz they sound a lot alike, both reaching deep into 50's and 60's trash for inspiration. Heard THE MUMMIES broke up—say it ain't so!! (TY)
(Sympathy For The Record Industry)

V/A - "Of Guitars and Gorillas..." LP

The final word in the never ending onslaught of "tribute" albums. 17 bands pay homage to LAWNDALE by covering all of their non-hits. Everybody from EXTREME NOISE TERROR to HELMET to the PARASITES to RAY AND PORCELL make their mark performing LAWNDALE favorites. Nifty gatefold sleeve with essays from every performer on why they love LAWNDALE. Not my cup of joe, but I guess somebody's gotta do it. (AR)
(Gibbon Records, AUSTRALIA)

V/A - "Something's Gone Wrong Again — The Buzzcocks Covers Compilation" LP

Good concept: various American indie bands, including the LUNACHICKS, ALICE DONUT, NAKED RAYGUN, DIDJITS, FLUID, COFFINBREAK and others, cover classic tunes from one of the greatest original UK punk bands. Some stick close to the original versions, others use the originals as a foundation upon which to do their own twisted thing and generally do it real well. If the idea sounds good to you, the album probably will too. (EW)
(C/Z Records, 1407 E. Madison #41, Seattle, WA 98122)

V/A - "Stupid by the Grace of God" EP

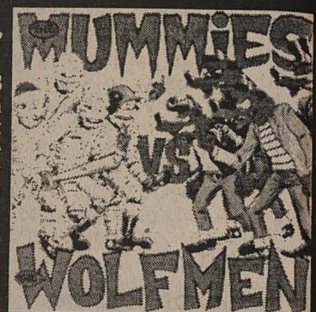
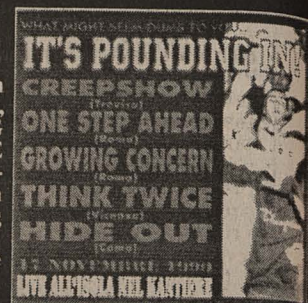
4 bands from South Carolina. TONKA is cool weird punk—simple but fun. BEDLAM HOUR is a silly band, and they are. TOAST is sappy pop like ALL, and UNHERD are rockin' punk, like a young SUPERCHUNK. Good record. (GF)
(Assorted Pork Chops, PO Box 4022, Wilmington, NC 28406)

V/A - "Super J Presents..." 2 x EP

Five hardcore bands (STRONGHOLD, TRANSCEND, ENDPOINT, SULGRAVE and MAJORITY OF ONE) recorded live in Dayton at a place called the New Space. Real, real good sound quality, and a strong effort by each band to offer a fresh perspective on themes that include violence, animals, etc. STRONGHOLD stands out with two good tunes. (KG)
(Super J Records, 620 Humboldt St, Toledo, OH 43602)

V/A - "Wally's Wild Weekend" LP

A compilation of live recordings of Aussie punk bands connected to the AuGoGo label. Good sound. Standouts include UNCLEAN SPIRITS, NURSERY CRIMES and THE MEANIES. (KK)
(AuGoGo, GPO Box 542d, Melbourne 3001, Victoria, AUSTRALIA)

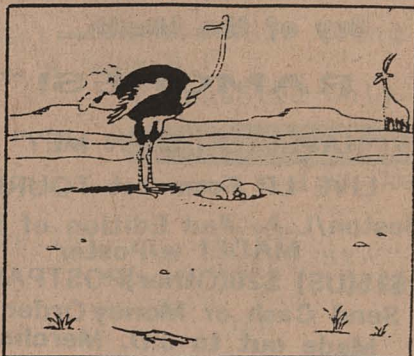


fury 7" (thd) music? i never got that far. i don't have the heart to listen to a band who would go on a label like THD. insert? a completely sexist and absurd hunk of babble spewed from the mouth of mr. THD. along with all his macho garbage is a bunch of stuff about the krishnas. i could tear every sentence apart for hours each, but this is supposed to be a record review section... he says the krishnas has had big problems in the past. i say he's got big problems with the present. he says the krishnas were kicked out of india and laughed at by the hindus over there. that's a fat lie. but don't argue with any of the lame brained things he says. hey, he's an east-asian humanities major (whoop-de-do). i think he's gonna flunk, he can't even spell iskon or bhagavadgita. gee gosh, he must know an awful lot about them. he has the nerve to say that krishna consciousness is offensive to women, when right next to his lousy article is a contest where the "lucky girl" who send in the most erotic picture and letter wins a "night in paradise" with the sap. he also says that we're offensive blacks(!), asking, 'how many black hare krishna's have you seen?' maybe he should check out our temples in africa. enough about this jerk. don't buy his records, spit on them. excuse me. -bhakta vic in the enquirer. (for a copy of what i really said ask for thd news #2. it's free. unlike the enquirer. of course i didn't buy it.)

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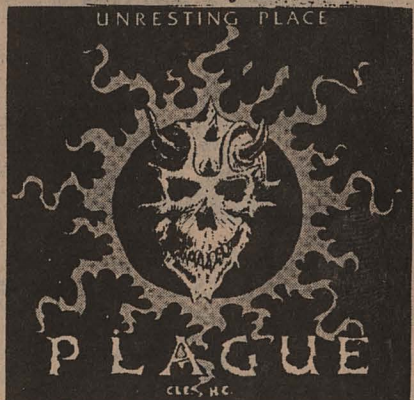
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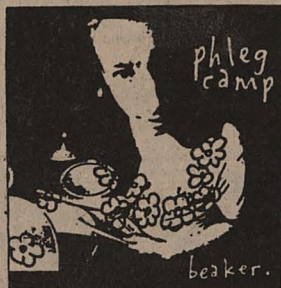
time now for another ad - i'm filling the orders as fast as i can. can't catch me i'm the final notice man. in canada, you might want to get your local store to order from cargo, as they carry these records, or they are supposed to. it makes it more 'cost efficient' for me as postal rates for 12"s within canada really sucks. look for some of these records available thru other mailorders as well. you can expect delays in my order filling during the sparkmarker 'spring tour' dates - i'll be off playing guitar and shouting with them. the sparkmarker 7" will be out after the tour sometime. so before this becomes an editorial, here's the info you'll need.

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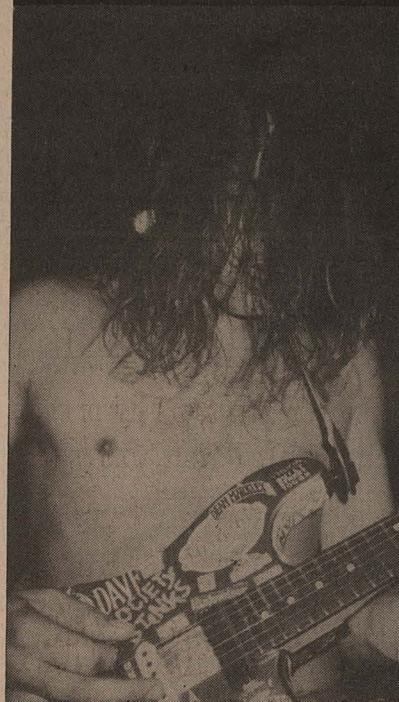
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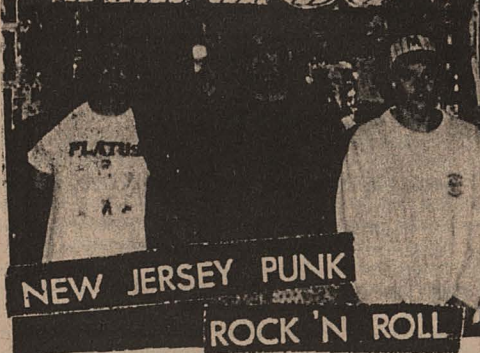
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Obviously, this is not just a "Women's Section" anymore. This month you'll hear what's on the mind's of the "men" who have written in. Surprisingly, we haven't received many contributions or opinions from the guys. As a result, the people that have written in, generally have presented only one perspective on what men think on the subject of "sexism" and relationships. If you disagree or have a different opinion that hasn't been covered, write in!

Every month, we'll have a theme to concentrate on, so if you have any subjects you think need attention, or would like to get involved, you should communicate (isn't that a nice word?) them.

On to this month's radical and revolutionary observations...

THE MEN HAVE TO SAY

LET'S

① AHH YES! I was pretty happy to see that the "Girl Stuff" section was now accepting poop by those of us who tote a wee-wee. I thought that the emergence of this section was a great thing, but to limit it to one sex was kinda defeating the purpose... I mean, we're all in this together... right?

Okay. I've got something to write about here which has been bugging me for a while. As of late, most of us have been exposed to the mainstream media (oh, excuse me, the underground too...) and we've all been up to our necks in talk about this big "PC" buggaboo. I'll spare you my long-winded opinion on this and concentrate on a portion of the topic. Often, when PC is brought up, the image of this horrid beast called a *Feminist* conjures up in the minds of many. Yes kids, feminism has become a dirty word. If I were among the millions who believe the shit they ingest from around them, I'd be ready to

launch into this big spiel about how all feminists are man-hating, anti-sex, bloodthirsty, penis-hacking, supremacist demons. Well, in two words: yeah, right. How 'bout another two? Fuck that. Sure, there might be a few of these "demons" out there, but if you use this description to generalize the feminist movement, I guess I'd have to call you a *fucking idiot* (pardon my bluntness.) Look, this evil persona of a feminist is the exact image the powers-that-be want to slap on any female who wants to fukke shitte uppe in this male-dominated society. Think about it. It's called *Demonization*. Check your dictionary. Brought to you by the folks who whipped up the Red Scare, "Noriega the "satan-worshipping sexual deviant", and lets not forget that fucking madman, the *next* Adolf Hitler, 'ol Saddam Hussein!

C'mon, we know what bullshit all of that was. 'The object of all this "demonization"? Turn the witless public against anyone the government wants to start shit with. Builds up them popularity points for our side! It's not just the government either. Parents told their kids that blacks had tails. I don't have to carry on...you should get the point by now. The point is, the feminist movement is not a popular thing in this society. Sooo...people distort feminism's stance ("Uhhrr...We gotta keep dem bitches in duh kitchin where dey belong!"), and the others just swallow it whole. I see it in the paper, on T.V., magazines, and even here in MRR.

Okay now, everyone is now in agreement, or they're whining about what an asshole I am or something like, "He thinks he's got *all* the answers." Of course I don't, but I really should explain MY perception of feminism. To me, it's as simple as striving for sexual equality on all levels. No, not about banishing pornography from the face of the earth, not about rounding up all the men and castrating them. No. Here's some of the bugs in my ass: I hate seeing the boys out, cruisin' around, "havin' fun" yelling at women about how they want to fuck them. I hate how a woman is a "slut" while a man is a "stud" for doing the exact same thing (uh, having lots of sex...Duh!) I hate hanging out with a female friend and some slob surmising that we are "going out". I hate seeing weak-minded fools following some crackpot religion in which women are inferior to men, and then cows (Hare! Hare! You dumb shits!) I can go on

forever...Feminism is a loosely organized "movement" which has declared its opposition to this double standard bullshit. I believe women *and* men can be feminist. Okay, now you tell me what the *fuck* is wrong with that?

Okay, my final question for you. Why is everyone spending so much time attacking these "radical feminists"? Yeah, the ones who almost fit the "demon" stereotype? It's absurd to even give them recognition...think about it. For every one "radical" hatemonger we have *thousands* of injustices in this world due to people having different "things" in their groin area. Seems *real* silly to concentrate on such a small "problem" that virtually none of us encounter day to day when there's a *huge* one all around us every day. So please shut up, quit wasting your breath, and tackle the real problem. Okay? Jeez... Eric P. Butte/ Garneau Hall room 327/ Kalamazoo, MI 49008-1034. Mr. Butte appears courtesy of the Plumber's Butt Corporation.

② I think that the issue of relationships is an important one to talk about when discussing sexism and gender politix in general. I have been involved in very few relationships with people (only women up to this point) and I was always on the fence about liking it and not liking it, because it was a type of a security blanket (or crutch) and also a burden in the back of my head, a problem I always had to work on.

The first relationship I had was when I was 19, and it was also the first time I'd had sex. I had been "searching" forever, and wanted someone to "be with". The result was that I was overbearing and dominant and I was the first one to investigate everything, at least when it came to sex. There was not even a semblance of equality in it, and I knew this as well as she did. I was actually happy when she started to fight back and finally break up with me. I knew that I had screwed up big time, but had no courage to call it off.

It seems that relationships are as much an institution in this country as the gov't and football games, and that each person in that situation goes into it knowing whether she or he will be the passive or aggressive one. Knowing which one will be in control, which one will have the say. Relationships are too often an extension of authoritarianism. When something is based on love, I see it as a mutual thing, not one thing controlling another. That's been an excuse that humans have used for "love" for centuries. They "love" animals so they kill them and mount them on their walls, they "love" nature so they build pink condos on its paved over corpse, they "love" freedom, so they invade countries, and kill and enslave those who "don't". Love has been used as an excuse to many times to control people.

Relationships to me are seen as bad. Two individuals dependent on one another for solace and comfort, many times you're sacrificing so that the other may profit. Relationships destroy individualism, since the two involved become a unit. In the traditional heterosexual relationship, the woman is supposed to see the man as her superior. She's supposed to look to him for everything: inspiration, intelligence, permission. She is supposed to show interest in his life, and get involved in supporting him, whether he's right or wrong. Relationships take away individual thought many times. The man also has a burden of being looked up to, in that he has to prove that he is superior all the time. Some assholes like this. They thrive on hero worship. The burden of always having to "prove" yourself becomes frustrating and annoying. Like the two guys in the high school parking lot who have to beat each

HEAR WHAT

other up to show how much they love some girl. Too many times heterosexual relationships are run like this. It's more of a partnership than a relationship. I think the only advantage that queer relationships have over this is that since both people are of the same sex, they are better able to understand how their partner is functioning, why s/he may be acting in certain ways, etc. Because s/he may have gone thru similar experiences. However, queer relationships usually also end up having the dominance factor.

I know that some people may like dominance. It can be a lot of fun at times. I like to be dominated, but only in a playful or sexual way, and not all the time. When it comes down to where one person is giving orders to the other and telling her/him what to do, that's where it's no longer erotic, but authoritarian.

Now the advantages that I see in non-relationships (or non-monogamy) is that it allows for a lot of more freedom for the two involved. My personal view of this is that I don't see it as two lovers, but as two friends. If friends can talk together, play together, and party together, why can't they make love together? I see it as an extension of the friendship. Some people may view it as "using" each other but where does the using come in when it's mutual? How can this be worse than a relationship where one person dominates the other? There is too much of a puritanical look at sex in our society. It seems like we always have to "pay the price" for sex or love. There must be some kind of sacrifice. Each person must give something up and suffer for that love. That's bullshit! Love and sex are as natural as eating and sleeping. They are normal human functions. That's why we are equipped with sex organs. I hate to use the "natural" argument since humans are the most "unnatural" things alive (what other animals do you know that drive BMWs and watch "Three's Company"? But it's an interesting analysis).

The idea of having to pay for pleasure is one that has been thrown on both men and women for centuries. Women who have sex with a man without immediately going out and marrying him (or marrying him first) are called sluts and whores. People who don't sacrifice everything for one night of passion (which also brings up that big, shitty word "commitment") are seen as selfish. What's so selfish about two people pleasing each other? I think that it makes making love even better when the two (or more) people involved know that they won't have to worry about the agonizing questions such as "how long will this last?", "will it always end the same way?", etc. Why must we always have to suffer for pleasure? Some may see this as being sexist in itself, but what is more sexist: having a night of making love with a friend that ends at that, and you stay friends (or maybe making love whenever else you feel like it) or making that one night of fun into a long relationship which neither of you want, but you see it as the "right" thing to do?

Of the few encounters that I have had with friends that haven't ended up in long drawn out relationships that usually end up like a bad episode of "Divorce Court", I've enjoyed considerably.

Also, a word on the monogamy side. I think monogamy is a personal choice. Just as is a relationship vs. a non-relationship, although I'm just giving my side of the story here. I'm not telling you what to do. However, to me monogamy seems like a moral cross that we are forced to bear so that we can pay the sins for our "infidelities". In this age of the AIDS scare having more than one partner is seen bad and even evil. Making love to a person does not always involve penetration. Too many people (Charles Bukowski comes to mind) see the person they're making love with as just

someone to get them off; they use them to masturbate with, ignoring their feelings or what gets them excited and gets them off. I think touching and massaging are the most erotic things that two people can do. They build up the pleasure and heat levels. Once you cum (at least for men) it's all over, and you usually want to just go to sleep or leave. Making it last as long as possible is the most fun. There are plenty of ways to have "safe sex".

Anyway, back to monogamy, I personally get kind of bored with the same person all the time (another reason that first relationship didn't work out). This doesn't always happen, but when it does and you become curious and would like to explore the field a little, that moral cross bears down on you. As long as you tell whoever your partner is about it, and s/he agrees, I don't see where you can go wrong. -SM Steppenwolf

③ One of the more rewarding challenges posed by a good, coupled relationship is insightful communication. One of the more mundane is housework. In writing this I'm targeting both challenges, and am willing to listen to any opinions of my accuracy.

Before moving on, I want to establish somewhat where I'm coming from. I've been married for only one and a half years, but Joan and I have been together (off and on, more on than off) since 1985. And we've a daughter named Shanna. Our's has been an often interesting and fun relationship. That I can be up-beat about this while listening to Joy Division's *depressing* music is really saying a lot!

Insightful communication is the guide by which to map out a relationship. The territory is always different and interestingly so. Such communication between compatible partners can steer them in the same general direction, as each person respects the other's right to do some exploring alone. So as not to lose the other, partners can, at the outset of a commitment, discuss and agree upon some basic limits of this personal exploration.

For example, the black-and-white of the challenges Joan and I have tackled as a couple has been only partly due to her being black and my being white. She's not into punk and I am. She's never been a smoker; I (stubbornly) am. She cherishes relating with her family and friends like I cherish my music and books. She's always been good with finances while I've been economically sluggish. She has always wanted kids and loves them; I had never wanted kids, but have always loved them as well. Joan likes to talk - and I'm often too into my music, books and writing - to listen.

That paragraph makes me sound like kind of an asshole. Still, Joan tells me I'm a good man (in ways...) and friends of hers speak generously of me. Why? Because I do the laundry? I doubt it, but that alone seems to put me a step above a lot of momma's boys sitting around (more on this later). Besides smoothing out the above mentioned differences (i.e., Joan and I going over this new MRR section *together*), we've drawn closer in other ways. Like we've agreed we both enjoy flirting, within limits, with other people. We've also agreed either might become jealous at times, and to minimize jealousy by not rubbing such flirting into the other's face. Also, when I do speak to Joan, I want honestly to say what I mean as an equal. When I listen, I want to do so as an equal, too.

Speaking of listening (ain't I clever?), listening seems a dying art today. More so among males. Is this because we're selfish egotists, sexist elitists, or both, or what? Anyway, this is our loss. Listening is often immeasurably more productive than speaking. If one is to write well,

reading well helps; and if one is to speak well, listening well helps. Especially since rewrites are more difficult with the spoken word.

Insightful communication has greatly enhanced the marriage Joan and I enjoy, though some of our discussions have proved more challenging than others. Like our housework discussions. Our "50/50" discussions...

Joan and I agreed early in our relationship to split the housework 50/50. This is assuming we both have full-time jobs. In reality, the split's more 80/20, she working the 80. And we both do have full time jobs. Momma's Boy Syndrome.

Momma's Boy Syndrome is the psychosomatic illness infecting most of us males, and is characterized by its lethargic effect upon the male psyche. It develops through years of living with our parents, our mothers doing most everything for us, and males become dependent upon females to feed us, clothe us (by doing laundry), and so on. Unless living alone, some males even then, we willingly (if unconsciously) stay in that somethatery. We lose common sense. This devastates our persons and yet we are willingly, psychologically addicted.

Breaking the cycle of dependency requires different cures for different cases. I am not yet cured. The case history: In mine and Joan's relationship, she enjoys doing alone, or is somewhat uncomfortable about my help with, certain traditionally female housework. She enjoys cooking, for example, and doesn't normally want my help washing dishes. I'm that way about certain traditionally male work, if not always technically housework: mowing the lawn, shoveling snow, moving furniture.

So what's wrong with that? I can think of two things off-hand. One thing is that I rarely need to mow the lawn, shovel snow, or move furniture. The other is that I allow this arrangement to encourage my laziness. Where Joan wants my help most, in house cleaning, working out the budget and watching Shanna - I'm usually slack. When I do set out to rectify this, I find motivation while cleaning house by listening to music; while discussing the budget, by positively visualizing the benefits Joan and I are experiencing with improving finances; and, while watching our daughter, by marveling as she progresses and by basically having fun.

But with these I'm still usually lazy. My saving grace seems to be in my eagerness to do occasional favors for my in-laws; to relish in Joan's personal freedom to go where she wants when she wants, associate with her friends, and so on, as I relish my freedom; my usual friendly, open attitude towards people.

Now I probably sound like both a braggart and an asshole. I don't think I'm either, really. I'm trying to assess myself here and am writing this as much for self-evaluation as to invite others' responses. Besides, Joan will see this before I submit it and can suggest any changes she'd like.

And if this does help bring me further into her world as it does her into mine (she seems to like this MRR section), we may enjoy an even more comfortably happy marriage (By the way, is it the Joy Division music, or am I just getting old?) Love, Randy Underdog/ 801 East Allen/ Wentzville, MO 63385.

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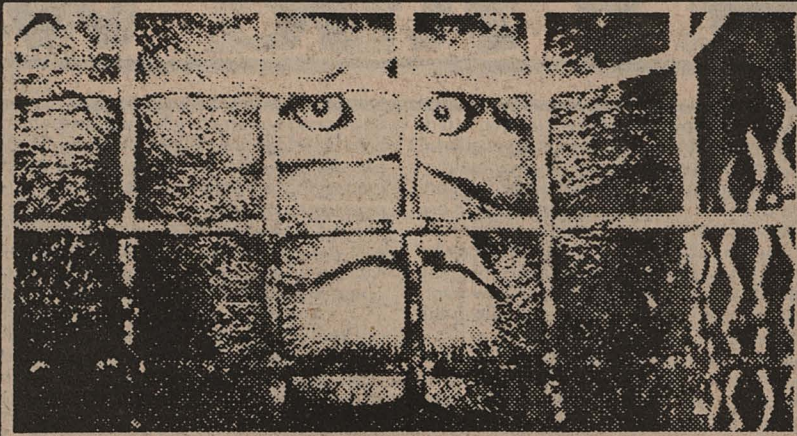
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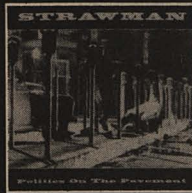
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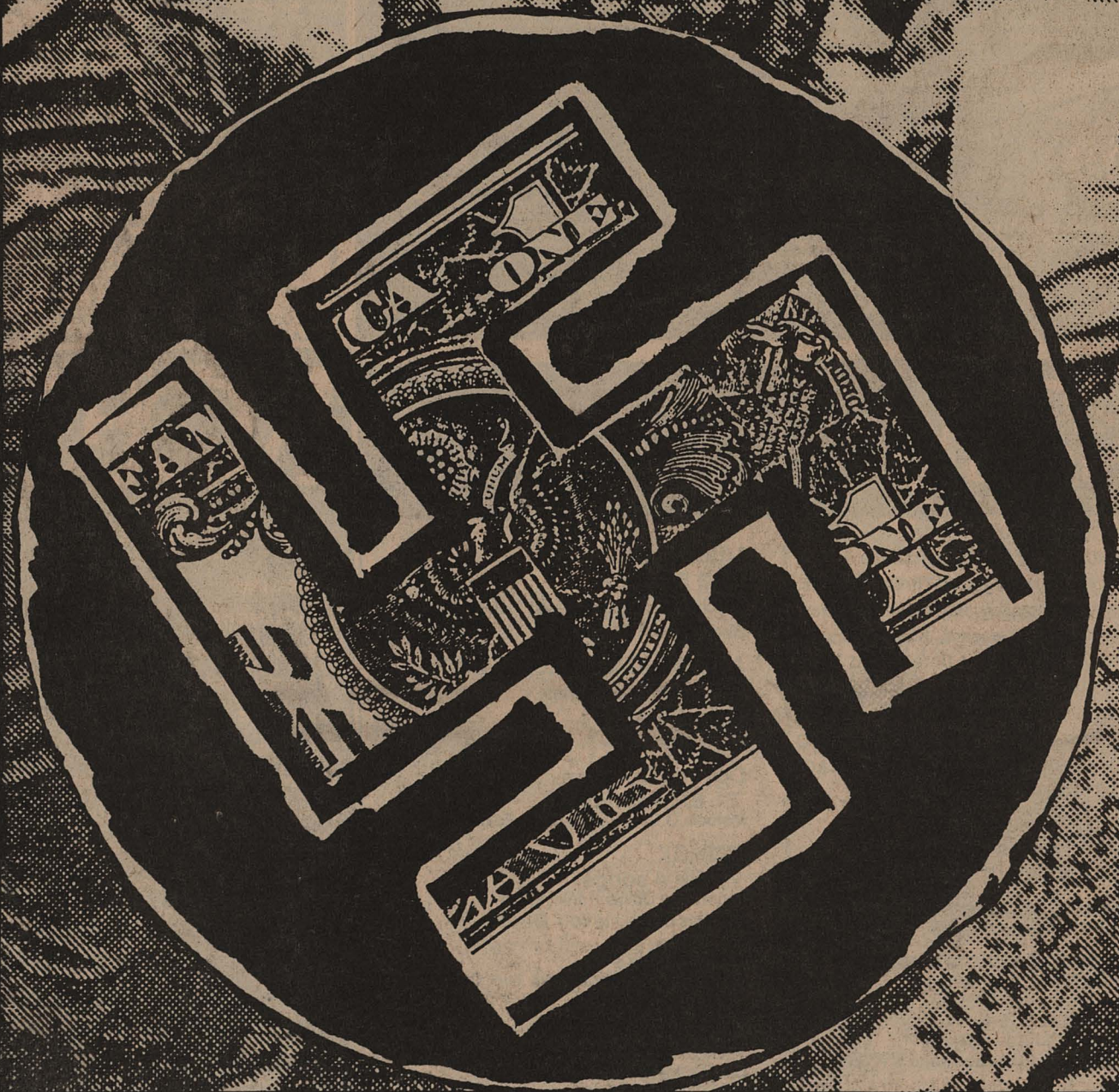
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NAKED AGGRESSION

MRR: Who's in the band and what do they do?

Kirsten-voice, Phil-guitar, Nate-bass, and Cyrus-drums

MRR: You seem to have an interesting band history, care to give us the scoop?

Phil: Kirsten and I started Naked Aggression two summers ago. I met Kirsten in the hallway one day when I was attending the School of Music at Madison. She was a French horn major and I still am a classical guitar major. We talked about politics, would go see speakers, and attend rallies and protests—which there were quite a few of back then because of the coming war. At one protest we went to, 50 people took over a university office and refused to leave. This ended with redneck police officers literally throwing us all out and injuring many in the process. Four days after we met I got kicked out of my boarding house and Kirsten and I started living together and have been ever since. Soon after that Kirsten received an offer to play in a symphony in Rome for a month. While she was gone the band I was in broke up. I knew Kirsten could be a good singer for this kind of music because I had heard her yell at people many times at the protests we went to. She called me one day from Rome and we decided to start a band together when she got back. Many of the

songs were written over the telephone when we were on opposite sides of the globe. So later that summer we met back in Madison and started forming the band. We hung around with revolutionary socialists and even went to a summer workshop with them in Michigan. I respected them because they realized all the shit going on in the world, but the only solution they had for most of the problems was uniting all the workers and rising up against the bourgeoisie. This is a beautiful idea, but I doubt it will ever happen in this country, at least not for a very long time. I believe it is up to the youth of today to eventually change things in the future, and it seems young people are very influenced by the bands they listen to. Not all of our songs are meant to be influential. Some are just us expressing our feelings and frustrations about things that most of our audience can relate too. We've had many line-up changes since Kirsten and I began. Our first band was together about 2 months. We recorded a demo with them but never released it because we broke up one

show after we recorded. They weren't as angry as me and Kirsten and couldn't handle our attitudes or our songs. So we called up James Montcrief Brailsford and Johnny Chops who were both down south vacationing. Things worked out great with them until one tragic week when Johnny broke both his arms and James broke his left wrist. They both went back home to Virginia and South Carolina to heal. Then Nate and Cyrus joined the band. They have been playing together

since they began playing their instruments. Cyrus had previously been doing artwork for us and both he and Nate hung out at our house a lot so it seemed natural when we started playing together. **MRR: In your songs some of the lyrics are very violent; is violence an effective way to get a point across?** Nate: Well, sure it gets people's attention, but that doesn't necessarily mean it's good. Our lyrics are pissed off and violent because they express our feelings. Cyrus: But, Malcolm X said violence used for self defense is intelligent. The question is "when do you start defending yourself?" When someone attacks you or a friend is a clear cut decision of self preservation.

If someone breaks into your home or invades your environment, you would consider it self-defense to stop them. If a government or corporation is destroying the environment with pollution, it's also hurting you. Is violence a justified reaction to that, or to censorship, or to an attack on your personal rights? It ends up being a decision that only you yourself can make of where to draw that line. **MRR: Do you believe in the "American Dream"?** Phil: Are you referring to the lie that says if you have a house in the suburbs with

a white picket fence surrounding it, 2.5 kids, and two cars in the garage? **MRR: Yes, that American dream.** Phil: I don't know who started spreading this pile of shit or when, but it seems to me like one of the worst possible situations. Total isolation. When your kids leave you, the parents are all alone. So many whole lives striving to attain this so when they get it they

When your kids people work their called dream and find out it's a nightmare. Nothing unexpected happens in the suburbs. Everything is so routine. It's like reading the same book everyday for 40 years. I grew up with 2 brothers and 2 sisters and my dad was a mailman struggling to give his kids an ideal life.

In the process he threw his life away. Us kids never needed to live in a house. We could have lived in our cheap apartment and still have been happy. My closest sibling was seven years older than me. When she moved out it was only me and my parents living in the suburbs. This somehow gave them the idea that since they were out of the city and away from everyone, they

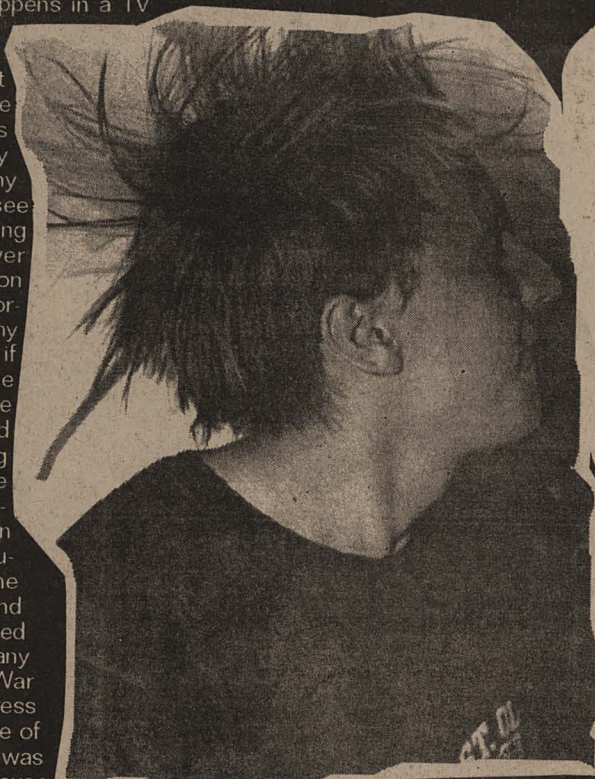
could control me. They were wrong. I would notice many kids getting manipulated into believing their parents beliefs because they were so isolated from the rest of the world. They didn't know better. When compared to the rest of the world, a very small percentage of people are able to live this "American Dream". It's like a Mr. Rogers neighborhood, it's not real. It only looks good on the outside. All those houses are filled with ignorant people who have no idea how bad third world conditions are, how the

BREAK THE WALLS Don't tell me what to do Don't tell me what to think Don't tell me how to act I want to be this way Don't tell me that I'm wrong Don't tell me I'm fucked up Don't tell me I make mistakes I want to live this way I want to burn the church Burn the state Burn the money that makes us hate These institutions corrupt us all Break them down get rid of the walls Society tells us how to be I won't listen cause I want to be free There's nothing civil about our civilization I despise this oppressive nation You've got to, You've got to Face Reality You've got to, You've got to Face Reality You've got to, You've got to Face Reality You've got to, You've got to Face Reality I don't believe in god I don't salute the flag I don't want to be rich I choose to be this way I don't do as I'm told I don't blindly follow I don't obey authority I want to live this way I want to burn the church Burn the state Burn the money that makes us hate These institutions corrupt us all Break them down get rid of the walls



corporations they work for fuck up the rest of the world or about anything else outside their castle, except maybe sports and other watered-down crap they see on T.V. No, I don't believe in the American Dream. **MRR: It's definite that you think our government system is screwed, so do you feel that Anarchism is the route to take?** Kirsten: I would like Anarchism to happen, but I'm so pessimistic about humans and the world these days that I don't think it ever will. For some reason the greedy people always end up in power. I wish there was a way to put a stop to all the madness. Hopefully someday people will be able to organize themselves to prevent this vicious cycle from re-occurring. Cyrus: I think government in any form will do nothing but harm. No matter the situation you must keep aware of what's going on around you. I don't like organized politics or groups. You stop thinking for yourself. Community is the key in resistance—just you and your friends living and working together. Playing in a band, doing art or just talking about what's going on around you. Not a collective or a commune but people informally together because they love what they are doing. Nate: I agree that an alternative to our existing government must be found, but I don't think that anarchy is it. I don't see why so many people preach anarchy. In theory it's a nice little fantasy, but only that. It's not a realistic alternative of government. People don't have

the self control to exist in an anarchistic society without taking advantage of other people and hurting others for their own benefit. **MRR: In your song "Media" you put down the press and television. From what does your hatred for the media stem?** Phil: Several years ago America reached the point where young children were watching TV the same amount of time they spent in school. This statistic would indicate that the youth of this country are more influenced by what happens in a TV studio than what happens in real life. I believe this is a very dangerous situation because TV doesn't reflect the real world. For example 10% or more of the people in this country are homosexual. They aren't represented on TV. So many people find it baffling when they see two people of the same sex holding hands or kissing because they never saw it before, and if they did see it on TV it was probably ridiculed or portrayed to be funny or wrong. Many times people ridicule or fear people if they don't look and behave like the ideal figures on TV. Punks on TV are usually shown as fucked up, drugged out, weirdos, instead of people acting as individuals who don't want to be like everyone in our fucked-up mainstream society. The TV and media in general are a very powerful tool in influencing people's beliefs. I believe the news coverage of the Vietnam war and the graphic images of death it showed people was part of the reason so many protested that atrocity. During the Gulf War there was a media blackout where the press was not allowed to send back coverage of the slaughter. The government said this was for security reasons, it was really because they wanted to hide the truth of what happened and keep Americans from questioning its leaders' decisions. As long as TV is corporate sponsored, people will only be shown material that falls within pre-existing boundaries. There are a few exceptions. **Kirsten:** I hate the media because it's controlled by big corporations



greedy interest promote the status quo so they can keep stupid products. If they allowed alternative opinions on large dosages, people would start thinking and realize how messed up things are and might not buy into what big business wants them to. For instance, GE owns NBC. GE also manufactures weapons. So during the Gulf War they didn't sponsor any anti-war TV programs. Their coverage of the war looked more like a SuperBowl game with exciting halftime highlights than the actual bloody massacre it was. They wouldn't allow the press to take an anti-war stance because it wouldn't be. They made money by building the war. All of corporate America. The media's being used more medium for art and communication. fascinated by it. I find the commercial corporate control and censorship in it. I think the airwaves should be free for anyone to use. Our song "Media" is about the corruption of it. TV is a very powerful instrument it should not be limited to a few people controlling it. **MRR: Madison has proved to be a hot bed of debate in many areas, but especially in that of abortion rights. What do you think of this situation and the debate in general?** Kirsten: Recently I saw a picture of a young woman hunched over on the ground kneeling in a pool of blood, dead from an illegal abortion. That this should happen to any woman makes me angry when there's the technology

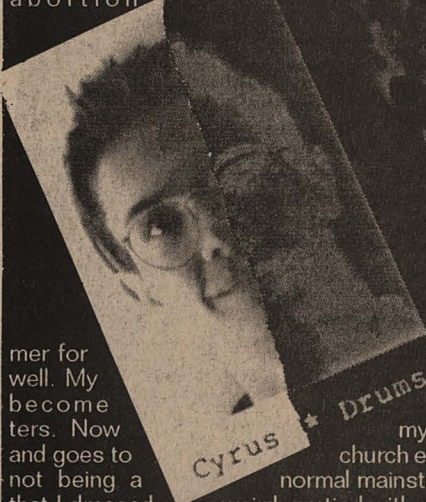


in their best interest. and selling weapons during ca's views are shown through the as a form of control instead of a creative Cyrus: I personally like the television and amials amusing. I do disagree with the amount of the airwaves should be free for anyone to use. Our

to prevent this disaster from happening. This whole situation could be avoided if the pill RU-486, which has been proven safe and effective in Europe, was made legal and available to all women. If a woman wanted to terminate her pregnancy all she would have to do is go to the doctor three times in the first 6-7 weeks. The first visit she would take the pill and the next two visits she would receive a hormone injection. Then the fetus would miscarry. Until then abortion should stay legal. Forcing a woman to bear a child against her will is just as wrong as forcing a woman to have sex against her will because her control over her body is being taken away from her. Women should always be able to have control over their own bodies!

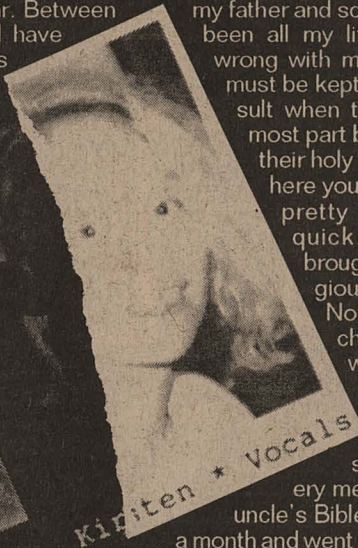
Cyrus: "Pro-lifers" really fucking piss me off. If they don't want to have an abortion that's fine, but they should keep the fucking religion and morality against it away from other people! They don't have the right, no one does, to make that decision for anyone but themselves. **MRR: What does the arrows and the circle symbol mean?** Cyrus: Before I was in the band I drew this for Phil and Kirsten. I drew it to express an energy release, they decipher it as being energy or ideas bursting out from a confining circle creating a mess in the process. **MRR: Who do you favor in the presidential campaign?** Kirsten: I don't favor any of the presidential candidates that I know of because they all believe in this fucked up capitalist system. I will definitely vote against George Bush because I find his and his administration's policies appallingly inhumane and infuriating. They're a bunch of greedy pigs. Hopefully there will be a candidate who isn't quite as sick as George Bush. But, even if a Democrat wins the election I know our government will still keep most of its messed up policies. So Democrats, Republicans, they're all the same. **MRR: So far in your interviews, you have not discussed religion. What is your upbringing with it and where do you stand?** Cyrus: I was raised in small town Christian America. My mother and father were pretty anti-religious though, especially my father. I never attended church or anything like that. I went to a public school where I was taught about creationism and we did a nativity scene for a Christmas play every year. Between my father and school I got some pretty mixed messages. I'm an atheist and have alienated and that something was cause of it. The church and state

ple of the problems that re-
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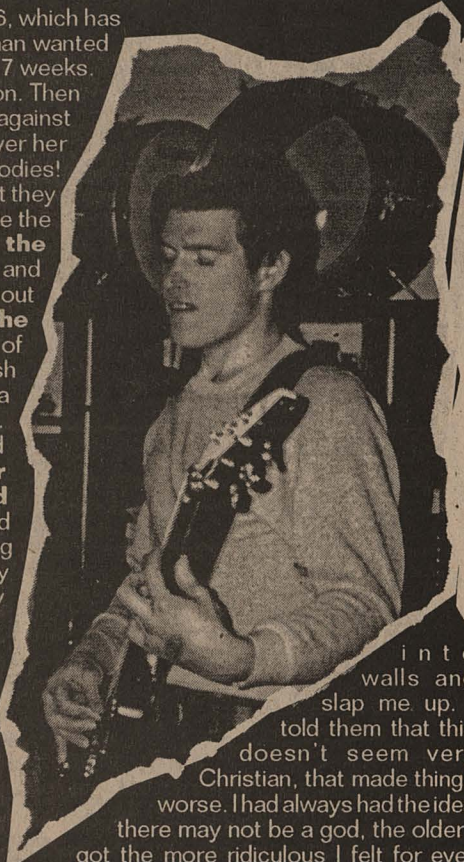
Cyrus

Drums

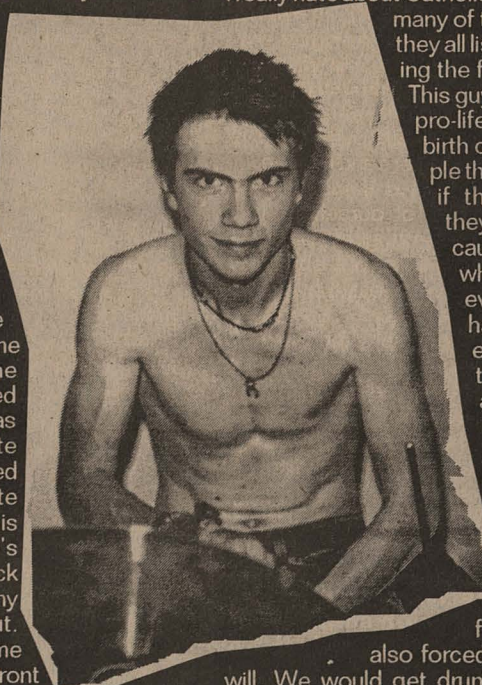


Kirsten * vocals

mer for well. My become ters. Now and goes to not being a that I dressed weird, partied with my friends and listened to Black Flag. My whole life I always felt confused and torn between my parent's Christian way of life and my own hedonistic life style which I preferred. I kept on going to church until about 2 years ago. That's when I was hanging around those revolutionary Socialists and I had just met Phil who's an atheist. We'd have long discussions about if a god existed or about the church being so hypocritical. Soon after this Phil and I went to visit my parents. I asked Phil to go to church with me and my family. During the service Phil couldn't take it so he got up and left. I felt freaked out the whole time because I realized that I disagreed with everything the pastor said. After the service I ran out of the building overwhelmed with anger because I realized everything that I had been brought up to believe was a bunch of shit. I was pissed off that I had fallen for all that crap my whole life. Ever since then I hate religion, especially Christianity, because of all the sick wars and shit it has led people to do. Leaders have always used it as a form of control to manipulate the population into going along with them, such as Hitler and Bush. In this country and in so many others, religion is used as an excuse to take people's rights away. Phil: Everyone in my entire family except me and a few other black sheep are hardcore Catholics. My father would say "Everyone living under my roof is going to church," so I went to church until I was 18 and then moved out. Often I would go to church at a different time than them. They would follow me to make sure I stayed for the entire mass, sometimes I would just go in the front door and grab a bulletin and go out the back door. A few times they caught me and since the bible said 'children obey your parents' this somehow gave them the right to throw me



into walls and slap me up. I told them that this doesn't seem very Christian, that made things worse. I had always had the idea there may not be a god, the older I got the more ridiculous I felt for ever believing there could be one. It seems a lot like believing in Santa Claus. I believe the origins of the universe are far too complex to be comprehended by current minds. Saying God created everything is making a difficult question simple so people don't have to think about it. Believing in heaven is the same way, with many religions everything is planned out for you, all you have to do is believe and blindly follow and you will have no worries. The thing I really hate about Catholics is that there are so many of them... in America and they all listen to the guy wearing the funny hat. The pope. This guy is an asshole. He is pro-lifer who is also against birth control. He tells people they can only have sex if they are married or they go to hell. Just because he's a virgin his whole life, he wants everyone to be. I did have better experiences with religion than just constantly arguing with my guardians. I was forced to go to a Bible school every Wednesday night to learn how to be a good Christian. In my class were a bunch of my friends who were also forced there against their will. We would get drunk or stoned before class and think of ways to torment the teacher. One day we all agreed to remain completely

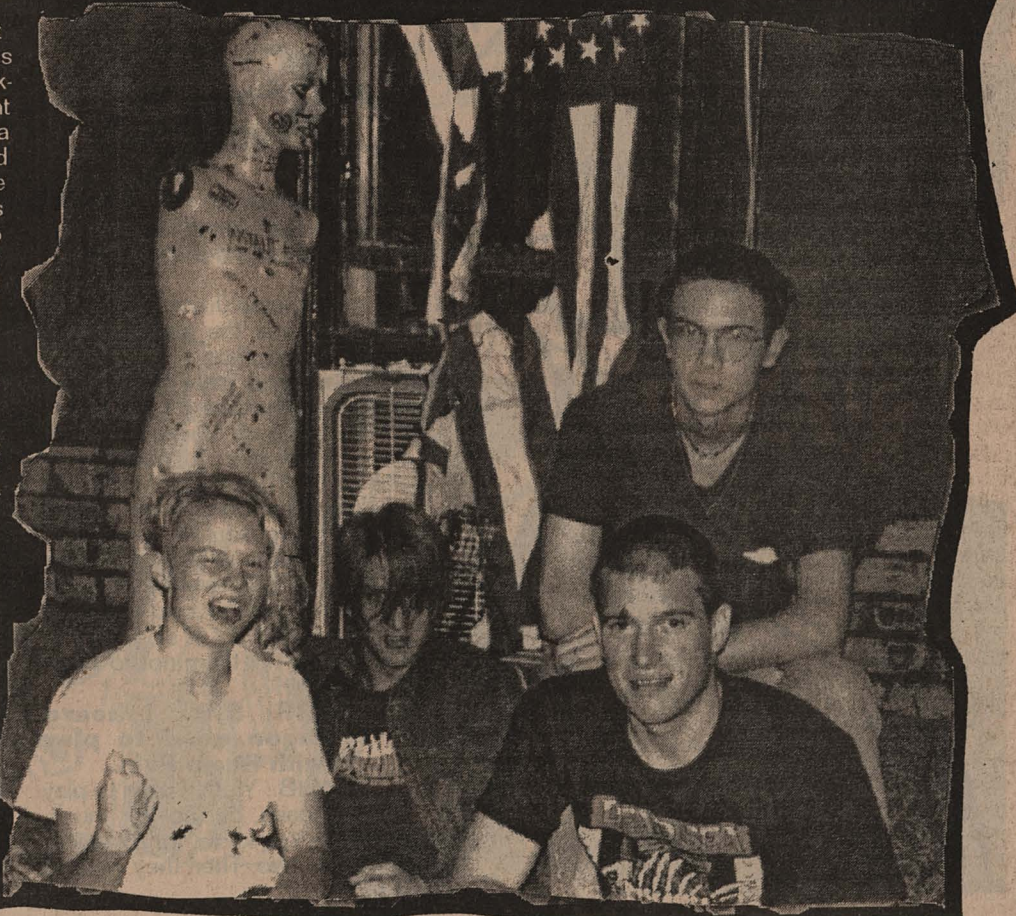




NAKED AGGRESSION

silent during the entire class no matter what. Our teacher kept asking us questions and we just stared straight forward like we were zombies, not saying a word. She ran out of the room crying and never taught us again. Another time we agreed to keep talking amongst ourselves and completely ignore the teacher, he also freaked out. He went and got the head priest who came in and yelled at us. We all laughed our asses off for the entire half hour he told us how evil and twisted we were and that we had better change our ways if we ever wanted to make anything of ourselves. I also used to really enjoy getting into philosophical debates with priests. But after a while this got boring because less than half the time could I get them pissed off at me. They would only use the bible to back up their arguments and then say I had a lot to learn. I like the saying that goes "religion has killed more people than any other single idea". **MRR: What do you say to people who say Naked Aggression sucks?** Cyrus: Gosh no one has ever said that about us. **MRR: What does the motorcycle helmet that your guitarist often sports on stage mean? Why does he sometimes wear nothing but a union suit, and your drummer an attractive black lace bra?** Cyrus: I found the helmet a while ago on campus here. I painted our logo on it and slapped it on Phil's head. He

looked so good in it Kirsten won't let him take it off. His union suit and my bra are the latest thing in punk fashion Kirsten says I look good in one too. Just stupid stage gimmicks I guess really but what the hell. **MRR: Kirsten, since you feel censorship is wrong, do you feel, as a woman, that it is alright that hardcore pornography is an everyday occurrence?** Kirsten: I'm against censorship in every form. Censorship doesn't solve problems. Making pornography illegal won't stop rape or violence against women, it won't make a difference. Just like, I hate Nazi's, but making Hitler's *Mien Kampf* illegal won't stop the Nazi Youth from growing. I find a lot of hard-core porn degrading, but censoring it won't change the way women are treated in society. **MRR: Have you been playing out a lot and when are you going to tour?** Nate: We've been playing a lot of shows with bands on tour through Madison and with local punk bands like Demise, Natural Cause, and Naked Faze. We also play shows in Milwaukee, Chicago, and surrounding areas. At one show in Milwaukee we played with the band Think. We were playing in an apartment that someone had been evicted from a week earlier. We were half way through our set and the police started knocking at the door. Everyone wanted us to keep playing so we did. People piled furniture against the door so the pigs couldn't get in. We smashed the TV set during "Media" and the place got pretty wrecked. We packed up really quick and the 2 cops waiting outside who were very upset at this point said we had 15 minutes to leave or they were calling in reinforcements to come smash heads. We just played benefits for the Madison AIDS Support Network, Milwaukee homeless shelter, and a local High School to help them put an art museum in their school. We also have been doing sound, and helping to organize shows. We're going to tour this summer as well. Hopefully we'll make it to both coasts and meet lots of interesting people. **MRR: What recordings do you have available?** Phil: We have a 5-song 7" ep that we recorded in August called *They Can't Get Me Down*. We produced the recording ourselves and paid for the pressings by working at shit jobs over the summer. If anyone wants a copy send \$3 or if you'd like a t-shirt send \$6 to Naked Aggression/ 539 W.Doty/ Madison, WI 53703. Also, Broken Rekids in San Francisco will be producing our second release.



This interview was conducted over the phone by Jeff Spaz. This happened on November 2, 1991. All members were present.

MRR: What are your names, ages, and instruments?

Marcela: My name's Marcela Iovino. I play bass, and my age is 28 years old.

I've heard of stories about Puerto Rican skins who go around saying "White Power!!".

B.B.: I'm the singer, I'm 22, and I sing with the band and don't play any instruments. But let me get

the other guys.

Javier: I'm Javier from Golpe Justo. I'm the drum player and I am 18 years.

Sagon: I'm Sagon, I'm 20 years old, and I

play at a party, and they were looking for Sagon, and Sagon started to play bass with Sham Pain instead of me.

MRR: On the cover of your 7", there's a Puerto Rican flag, and in the center is a raised fist. Can you explain the meaning behind this?

S: It means the justice of the society in part.
MRR: What are your favorite bands?

J: Killing Time, Sheer Terror, & Sick Of It All.
M: I like the bands Javier mentioned, but I like Rush too, and I listen to Living Colour, because I like that band too. And that's about it for now.

B.B.: My favorite bands are Carnivore, Typho-Negative, and stuff like that. Very hard hardcore. I hear a lot of music, but that's what I like best.

M: Sagon's too shy.

S: Youth Of Today, Sheer Terror, Madball, & Life's Blood.

MRR: What are your songs about?

B.B.: My songs are about things that happen in Puerto Rican society, and stuff that happens in the rest of the world, and one song and another, it's about....I don't know

MRR: Are you talking about "Cuelga a el Dictador"? (Hang the dictator)

B.B.: "Cuelga a el Dictador" is about what happened in the

h a p - Middle East about a year ago. It talks about what happened.

MRR: I know it's against Saddam Hussein. At least you're not blaming the whole country of Iraq for the actions of one person.

B.B.: Yeah.

MRR: How do the punks and skins get along?

J & M: They get along.

MRR: What is the government in Puerto Rico like compared to America?

B.B.: Not much difference. I mean, I've been in the States. I find not much difference. It's all the same.

MRR: There's been some talk for a while about Puerto Rico becoming either independent or a state. Which do you prefer?

B.B.: I know if Puerto Rico gets an independence, it will be something like Cuba. It

play guitar with the band.

MRR: How long have you been together?

M: About a year.

J: A year and two months.

MRR: How did you come up with the name Golpe Justo?

B.B.: Sagon got the idea from the word "golpe", and he told me to find another word that matches with golpe that says something, you know.

MRR: Justified Hit? (Golpe Justo means Justified Hit in Spanish)

B.B.: Yeah, and that's it. He told me to do that and I found a word that matches.

M: The name Golpe Justo is from the force that moves the justice of the society in Puerto Rico.

MRR: Can you give us a brief history of the band?

M: We knew each other a long time, and we knew Javier for about a year and a half. Then Sagon wanted to make a band. So we were practicing, and we didn't have a singer yet. B.B. was in the States when he found out we were making a band. Then he said, "Wait a minute, I want to sing. So you better tell them not to get a singer".

MRR: B.B., I heard Sagon used to play with Sham Pain.

B.B.: Yeah, I used to play bass, but not for much. You know, for a week or two. Then they went to



won't work. At least I don't think so, but that's not what I have in mind. I mean talking about what I write in the songs. What I write about being a state or something like that. I trust Puerto Rico, I trust my people, you know? I don't trust independency. I don't think it will work.

M: Even the people that live down here wouldn't want it either, because there's a lot of lazy people down here that don't like to work.

B.B.: A lot of people live on welfare and stuff like that.

MRR: Do you get shit from cops?

J: Well, I don't have problems with the cops, but in Puerto Rico, there are problems with the cops. They are a little corrupt.

M: A little rude with the people. They like to take advantage in a way.

MRR: Is that what the song "Oposicion" is about?

J: "Oposicion" is talking about the abuse from the cops with the people.

MRR: What is your favorite place to play?

S: In Steps, Shadow's Cafe, Anything Goes.

M: In small places, you know, where we always play.

MRR: How do you feel about racism and nazis?

B.B.: I don't like it. I don't agree with it.

MRR: I've heard of stories about Puerto Rican skins who go around saying "White Power!!".

B.B.: Yeah, I heard about that, and we were looking for them, and we wanted to be sure about that, because...I don't know...I don't agree with that. Really, that's crazy. But we went to another town here, because

someone told a friend of mine that there were some over there. We went to look for them, but we couldn't find anybody who

**We come from three different races.
We're part Spanish, we're part
African, and we're part Indian too.**

was a nazi or a racist. I live with skinheads. We couldn't find anybody, but we wanted to know, because we wanted to get sure.

MRR: Any Puerto Rican skinhead who goes around saying "White Power" is only fooling themselves.

B.B.: Yeah, I think so. We come from three different races. We're part Spanish, we're part African, and we're part Indian too.

MRR: I know Marcela has a part Italian background, but who has the Indian and African background?

B.B.: Javier and Sagon. Javier has an Indian background and Sagon has more freaky looks.

All: (Laughter)

B.B.: They're good people. I get along with everybody.

MRR: Any future plans?

M: We'll keep playing as long as we can, and if there's any more opportunities, we'll take them. To play, record, make more records, and that's about it.

B.B.: We plan to make another recording and to play out of Puerto Rico. Play in Colombia or in the States. We'd really like to do that.

MRR: Any last words?

J: Jeff, I'd like to thank you for the opportunity for doing the interview and thank you for everything and the record and a lot of things that you will do for us.

S: I just want to keep playing and get to play in the States.

Golpe Justo/ Calle 123 Casa BT-10/ Jardines de Country Club/ Carolina, Puerto Rico 00983

Oposicion/Opposition

I rebel in front of rules
They refuse to treat me well
I reject society
And they reject me too
Opposition from both parts
Nobody can live well
If I oppose them, they oppose me
And I have to oppose
If I oppose I don't sin
It's not against the law
If I oppose they get angry
Nightsticks fly, I have to run
They should not humiliate me
If I oppose again
But the one who is unjust
Is the one that has the power

Chorus:

Opposition-I refuse to obey
Opposition-I refuse to accept the power

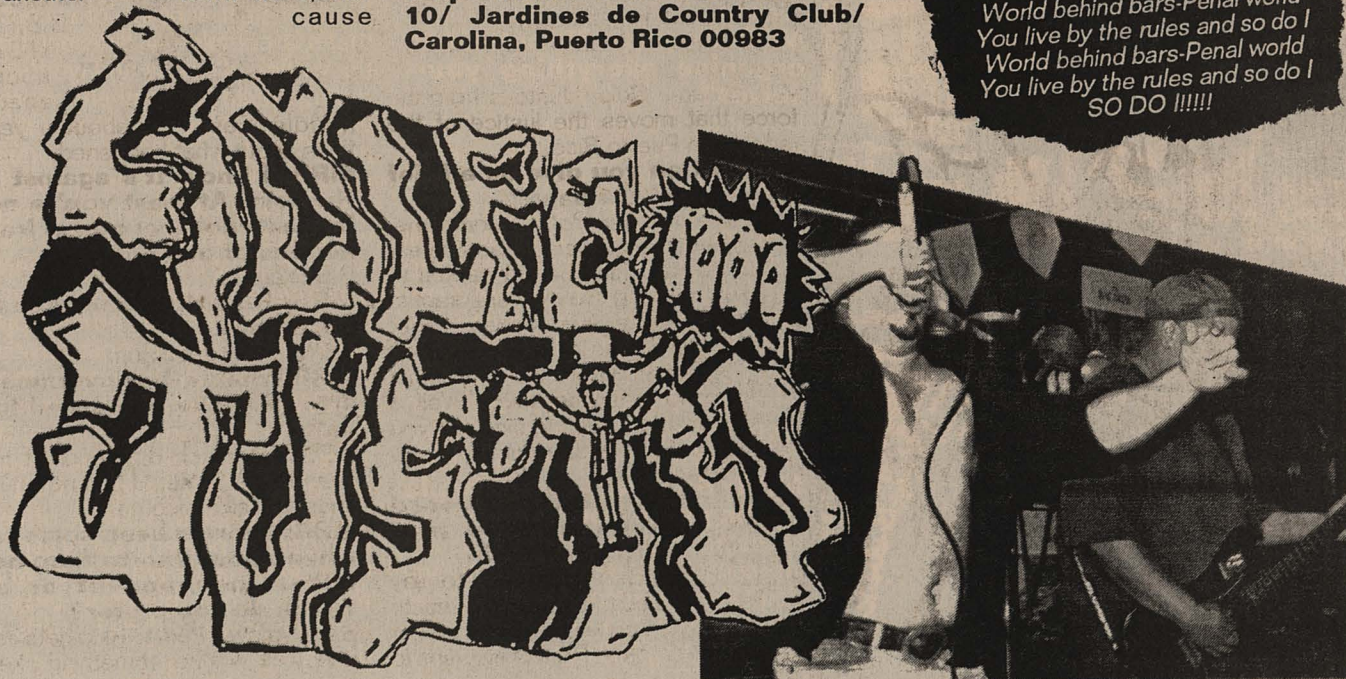
Start shit with the homeboys
They don't start shit up with the law
They point us without reason
They chase us, they trap us
And I have to oppose

World Behind Bars/ Mundo Tras Las Rejas

There is no link in both worlds
In both there is corruption
Don't ask for much, nothing is demanded
Where you live, everything is like that

There is no link in both worlds
In either way, they let you live

World behind bars-Penal world
You live by the rules and so do I
World behind bars-Penal world
You live by the rules and so do I
SO DO !!!!!



Dawson have been around Glasgow since late 1987 and have gigged regularly, recently recruiting a new man, Rab, on drums. They have also been involved in the Glasgow Music Collective which has been organising non-commercial gigs for two years and has set up a publishing company, Eclectic Music and is now setting up a rehearsal studio.

The GMC is a loose organisation that has helped to stimulate communication and cooperation with people involved with DIY music in Glasgow. Interview conducted with band members, Jer and Ally, in summer '91, by Neil D.

MRR: Do you consider yourselves a DIY band?

DAWSON: I do actually, more and more. Everybody seems to measure success in

terms of playing to more people and selling more records. There's no analysis that looks past that. I'm not saying I want to be ghettoised, but I think what is important is the quality of communication. I basically want to avoid the hierarchical set up. I know that's impossible because I'm the focus on stage but these things should be minimised. I feel much more fulfilled playing a good gig with, for instance, The Ex where no wanker businessmen have been involved at any level from organisation to playing; opposed to playing a Bad Brains gig where 1000 people look up at a ten foot stage and merely want to consume a product. There must be an honest attempt at two way communication.

MRR: So you will continue to organise everything yourselves?

Dawson: Doing everything ourselves: records, gigs, etc, means that in an organisational sense everything is more of a struggle, but it is far more rewarding. I know it will get to the point where I'm going to need help and hopefully it will come from grassroots organisations or from my friends. I will definitely try and deal with people who are as much as possible interested in roots culture, though every situation is judged on its own merits.

MRR: So what about people dealing with you 'stuff'?

Dawson: Well it depends on the individual I'd be dealing with. If they don't alter the record in anyway and agree to the "pay no more than" that would be brilliant.

MRR: But "pay no more than" is a thing of the early eighties.

Dawson: Yeh, I agree, it's well unfashionable now. Even CRASS don't do it anymore. It makes common sense - basically I can't afford to buy an LP for £8 so I would be hypocritical to ask other people to. That seems obvious to me.

MRR: You're working on your second LP. Do you have new inspirations, both musically and lyrically?

Dawson: With me personally it's only now that I've started not to feel shy or reserved in what I say or how I say it. It's only now that I've got the guts to express myself rather than hiding behind metaphors. Also we're not so intimidated by the technical aspects of recording. But that's a completely different thing from the writing of songs and words. The studio is a sterile environment where as song writing is totally spontaneous, the creative spark of the three people concerned. I think we're technically better at playing which again opens avenues, but we never wanted to limit ourselves to what we could play. We play many styles, use whatever influences seem natural. So I suppose it's up to other people to say what influences are most obvious. Logically, I could talk for hours, though the Gulf War has had a major impact, quite a lot of the lines are directed at that. The whole thing has taken up a huge amount of space in my head. I don't want to simplify the lyrics, but mine often refer to the notion of power in every aspect of life, be it personal or political or whatever... the structures that uphold those in positions of power..I think? Loads of other things.



MRR: What sort of experience is playing live?

Dawson: It's a totally varying experience. You feel quite a lot of pressure. I'm always quite self conscious that I have to present this in a good way.

MRR: Drunk?

Dawson: No, I don't play wasted - the pressure is on to get across what you are all about.

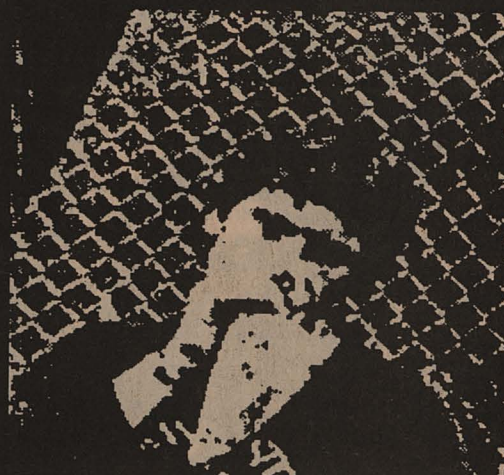
MRR: Do you prefer people to hear and see you live?

Dawson: Yeah, I like being in front of people and doing what I'm doing, showing what the band is all about- it's all about communication between bands and people and playing live, it's all there... it's a lot more intense. Records are a completely different type of art. When you're playing live it's the intensity of human beings; they're going to think you are shit or think you are amazing. There have been times I have played and been really depressed, near to tears, and other times when you come off and you have had the most amazing experience... it's that intense for me. Vinyl is more disciplined, like maybe you could say it's more skillful in a technical sense, playing live is more creative, more human. Live is basically why I do it, the whole experience of driving into other people's towns, even other countries,

the whole thing of being in a van with the same people for a few weeks is intense. I love it for that. You get to know each other and meet other people. It's an excellent spirit you get from different people - it's a spark - it completes the circle of communication.

MRR: You have played around the UK, also Europe, how was that and have the places and scenes been much different to what we have in Glasgow?

Dawson: Glasgow is different because you are playing to your mates - you get a buzz knowing people have come to see you yet again and enjoyed themselves. If you're not performing well they know and they tell you. I love playing in Glasgow though it is more nervewracking than anywhere else. We have been to Holland and Belgium once. Holland is a completely different set up - playing in squats and community centres that put on gigs all the time at a constant loss - but the council still funds it, it's the coolest set up. They treat you very well. I don't want to be treated like a popstar but when you go down south, to England, you don't even get treated like a human being, though obviously there's loads of exceptions. You can meet a lot of good people, but in a lot of instances



it's like you're a sub-standard person, you play and get paid no money, we always make a loss. Then you go to Holland where they feed you, chat with you, get excited about what you are doing. You play amazing places where it is much more lifestyle orientated, rather than just doing a gig and getting pissed. Holland is an amazing place though I'm not knocking the UK completely. We've played some amazing gigs in England, Scotland and Wales. For us it's got to the stage where

I'd be quite happy to do a week of gigs a year in Britain and maybe three or four times a year go to mainland Europe.

Dawson have to date released a demo tape, a single and an LP entitled "Barf Market: Your Ontae Plums". Their second LP is due for release in January '92 on their own Gruff Whit label. Contact 127 Downhill Street/Hillhead, Glasgow, Scotland.



RICHIES

hail from Duisburg, a city in Europe's largest industrial area, the "Ruhrgebiet" in western Germany. They are one of the few German bands that got the chance to release a record in the US. Usually it's the other way round: Any American band that feels like touring and putting out a record in Europe/Germany has no problems to do so. But now the RICHIES strike back and their new album *Spring Surprise*, released by We Bite Records, is now available in the States. I met the three RICHIES some time in cold, grey December, in the apartment of Karsten, the guitar-player. Axel sings and plays bass, Peter drums. Interview by Joachim Hiller of *Ox* fanzine.

MRR: Tell me the RICHIES-story. How did you guys get together?

Karsten: Well, ah, I can hardly remember how it started. Axel, Peter and I know each other from highschool. We met to do our mathematics homework together and decided to start a band.

MRR: So you were real punkrockers back then, with mohawks and leatherjackets?

Karsten: No, not at all. I think we were typical high school kids. And we liked and played "Deutsch-Punk", early eighties German punk rock, with a lot of idealism, had some political lyrics and all that.

MRR: But you didn't call yourself RICHIES then.

Karsten: We had thousands of names, like every week another name.

Axel: We knew hardly any other bands. We

got ourselves a guitar, didn't know how to play it, just started to play. We knew the DEAD KENNEDYS, DIE TOTEN HOSEN, POLICE....

MRR: And the RAMONES, I guess. They must have been a crucial point in your lives.

Axel: Yes! But I first got to know them a year or two after we started, when I bought the *Too Tough To Die* album. That was 1985 or '86 and we were impressed by Johnny Ramones' tricky guitar-style and Karsten developed it into the now famous "one finger-technique". In '88 we recorded a couple of our songs for a demo and one of them I gave to Frank Herbst who does the

Your *Clare* Tape Show.

He was enthusiastic and decided to put out our first 7". The first edition sold out within six weeks.

MRR: This was the 7" that reminded many people of the RAMONES. The cover with you in your leather jackets, you gave yourselves the first name Richie and even the music sounded "Ramon-ish".

Axel: Well, ah, who want's to know that? We're a band with a really unique sound.

MRR: Jolly Joker. Come on, tell me.

Axel: I really can't remember why we did that. O.k., the thing with calling us "Richie" was my idea.

Karsten: So many bands have a name that's a political statement or something like that and we were just looking for a name that doesn't mean anything. So we're the RICHIES.

MRR: Some critic labeled you "The Monty Pythons of Punk". Why's that?

Axel: We have this song "Fish Licence" on our first 7" which is based on a Monty Python-sketch and we just love Monty Python. On our new LP there's another Monty Python-song, "Hell's Grannies".

MRR: How did you get signed by We Bite?

Axel: Thomas of We Bite Records loved our 7", so he signed us. That's all. We then re-released the 7", in January '90 we recorded our first album *Winter Wonderland* and everybody liked it.

MRR: Is there any conception behind the RICHIES? I mean, you have these very flashy album covers (the new LP has a green rubber frog on a pink background...), pretty ironic



lyrics....

Axel: We don't have a real conception, I just write songs. All the three of us write songs on their own. We don't write our songs together, so in this aspect there's no cooperation.

MRR: So what happened after the LP had been released? I mean, except from critics and people "blaming" you for sounding like the RAMONES...

Karsten: But they did that only in Germany. Peter: Right. No one in Egypt said that.

Axel: I really can't understand that. O.k., there are resemblances, but they are completely unconscious. Maybe that's because we started not knowing how to play the guitar and we couldn't help playing simple chords. The RAMONES probably had the same problems.

Karsten: Some of the songs might remind you of old BEACH BOYS songs: They are structured similarly to RAMONES songs, like typical rock 'n' roll songs.

Axel: And you should keep in mind that the RAMONES themselves w're only copying, for example the BEACH BOYS.

MRR: So the BEACH BOYS are a band that influenced you?

Axel: Yeah, they're great.

MRR: But the new stuff is crap and I think they even played a party at the White House.

Axel: Well, but they did have their hippy-phase and probably smoked more hash than all of us together. And they even had environmentally conscious songs, back in '71. They had songs about trees and pollution and so on. As an outsider you can't know that the BEACH BOYS are a great band, I had to find out myself. And on our new album we have this song "Surfin' and Roddin' with Jan and Dean". You probably don't know who JAN & DEAN were, but most Americans will know them. They were a great surf-band, just like the BEACH BOYS. So when someone says that our songs are just stupid fun-songs, that's bullshit! Just read our lyrics...

MRR: Why do you write lyrics in English? You're a German band and no American band would write German lyrics.

Axel: Do you think we would be in MRR otherwise? Our only aim in life was to be in MRR with an interview.

MRR: I would consider you to be more of a fast, thrashy pop band than a typical punk-band.

Axel: Basically we are a punk-band, but I also like good pop music in the BANGLES/GO-GOS vein. So there surely is a certain influence.

MRR: How come your drummer writes most of the songs?

Peter: That's because I'm so smart and inspired. When I was a child I learned how to play the flute and later I got an electronic organ for Christmas. My parents forced me to play. I wanted to play rock'n'roll but they wouldn't let me.

MRR: What about drugs?

Karsten: We're absolutely against that, totally clean, 100% straight

edge. The kids shouldn't do drugs, it leads to nothing.

MRR: I don't believe anything you say! What about the beer bottles in the kitchen?

Karsten: Ah, hmm, well...

MRR: What kind of audience do you draw?

Axel: Usually the people on the guest list. Stupid high schoolkids, the same kind we used to be. People who don't know that there are way better bands around.

Karsten: I think we shouldn't talk so much shit in interviews. No, really, we're always very ironical and people sometimes have problems with that. The same thing with our lyrics: They're mostly ironic and you must read them carefully to understand them.

MRR: Do you think people actually do read a band's lyrics? I mean, at a show there's no chance to understand the words.

Axel: I think lyrics are really important and I hate records that come without a lyric-sheet. People should read the lyrics.

MRR: How successful are you?

Axel: It's o.k. We sell some thousand LPs and CDs and hopefully tons more in the US. And we really should tell all these Americans out there: "Buy our records! You might miss something." Not because we want to get rich (the RICHIES???) and famous but for their own sake they should buy our records. Yeah, and touring in the US wouldn't be too bad.

MRR: Who is the fanatic biker in the band? You have this song "DT 125" and there is this press photo with all of you sitting on mopeds.

Axel: That's Peter. He owns like five motorbikes. Karsten and I are more into cars. But we're not a biker-band, hahaha.

MRR: That's why you have this "Hell's Grannies" song on the album.

Karsten: Right. In Monty Python's *And Now For Something Completely Different* there's this sketch with these "Hell's Grannies" on their motorbikes, terrorizing fit,

defenseless young men. The album title *Spring Surprise* is also from a Monty Python sketch: There's this package with various kinds of chocolates like "Crunchy Frog" which is a young frog...

MRR: ...a roasted frog, otherwise it's not crunchy.

Karsten: No, I think it's crunchy because of the bones, hahaha. And another chocolate is called "Spring Surprise": It's filled with rusty nails and when you chew it, it explodes and the nails perforate your cheeks.

MRR: Every good punk band writes songs against the police, but you have this photo on the backcover with you and this friendly policeman. How come is that? I always thought that all cops are bastards...

Axel: They are, they are, especially when they stop you after you crossing a red traffic light.

Karsten: That was a spontaneous idea: We were shooting promotion-photos in that part of the city where this policeman works. The local "Oktoberfest" was going on and this policeman was leading the parade, and we just asked him if he'd like to be on the photo with us. He's become famous as "The Sheriff of Bruckhausen", even was on German national television where he got featured. He's not the typical policeman, beating up people, but the "friendly policeman", giving candies to children and things like that.

MRR: You look rather like hippies than like punks.

Karsten: We just look and dress the way we like. You don't have to wear a mohawk to be a punk.

Axel: And we are clean. We don't stink.

MRR: So you shower regular?

Karsten: Every day.

Axel: Every day.

Peter: Not regularly. Only when I like to.

MRR: What music do you like?

Karsten: JAN & DEAN, COSMIC PSYCHOS, L7.

Axel: As I said, the GO-GOS, the PET SHOP BOYS and I hope that DAG NASTY will get together again in their *Field Day* line-up.

Peter: I like FALCO, CINDY LAUPER and JOE SATRIANI.

MRR: What about "bubblegum punk" like THE DICKIES?

Axel: Yeah, the DICKIES like us. They are RICHIES fans and we are DICKIES fans. They bought our records and were disappointed, that we only played one gig with them. They wanted us to tour with them. Maybe they read MRR, so we send out a "Hi" to the DICKIES.

MRR: O.k., that's it. Anything else to say?

Axel: All you boys and girls out there, write to the RICHIES! We'll write back and send you a postcard with our autographs.



Karsten Sulewsky (Guitar) Axel C. Schulze (Bass & Vocals) Sheriff von Bruckhausen Peter S. Meskath (Drums)

THE RICHIES c/o Axel/ Johan-niterstr. 42/ 4100 Duisburg 11/ Germany/ Phone 0049. 203. 660647

INTERVIEWS

For the first time in the MRR history, a band from the South American country, Uruguay is the subject of an article. And they deserve it!

The band is called CROSS (Marcelo, lyric, lead vocals, guitar, Alvaro, bass, back-up vocals, Daniel, drums). They have been playing for a long time and have a great many followers due to their sharp lyrics and music. It expresses the dark and hopeless reality of Montevideo, the capital city. After years of being around they have recorded their first LP (which has come out so far only as a tape) on the only label in Uruguay. The popularity of the band obliged the label to make a record. It is the first time in South America that a tape, or record has come out for sale with the infamous warning, "This tape contains language which may be offensive to listeners."

The guitarist, singer and author of most of the songs has been living in Buenos Aires for a while and the band divides its activity between the two countries. So here it is, a conversation between Marcelo (CROSS), Patricia and Lula from the Argentine zine Resistencia, special for MRR.

MRR: Marcelo, tell us what it's like living in Montevideo?

Marcelo: There are no means at hand. In the whole city you can only find two halls for rehearsing. You do not have the basic conditions for a band to start. You cannot afford to buy imported instruments and there is no domestic industry manufacturing them. When we started the band we had to connect both the bass and the guitar to the same amp and I had to sing without a mike. It was 1984, I was 15 and there were no concerts. The only thing you could listen to on the radio was "canto popular" (leftist protest folk music). This was the time when the dictatorship was coming to an end. Rock music was difficult to find, but I listened to BARON ROJO, a Spanish HC band with social lyric.

MRR: What did young people do?

M: Half of them were missing persons and the others had emigrated. People who can afford to leave the country do it because staying here means living a dead life. After the dictatorship there was a kind of mini explosion of freedom and drugs started to spread about. In Uruguay taking drugs was the only way to survive. Cocaine and Marijuana were the only things to live for. In Uruguay there was the best amphetamines and we did a lot of shooting-up. At the same time the lives of marginal people were flooded with alcohol.

MRR: How did you manage to organize concerts with all that mess?

M: In 85/86 heavy metal was the music coming from abroad. Punk rock? Nobody knew about that. So our band started in that vein, but with social lyrics. We gathered with other bands who did kind

of IRON MAIDEN stuff and talked about demons and hell, while we wrote about real life in Montevideo streets. Anyway, together we organized concerts. We rented halls, put up posters in the streets and everything. Little by little our audience grew mainly because we were one of the few bands who spoke about the daily life of young people. But this did not mean we were doing it great. Being successful in these countries means that you can get some of the money you have invested back. We recorded a demo tape and it was played on the radio a lot. We had produced it ourselves and it was a hit.

MRR: As well as in Buenos Aires, in Montevideo the possibility of getting an independent record does not exist, does it?

M: Yep! The musical scene in Montevideo and Buenos Aires is like a big family. A family who owns a radio station, a label, and halls devoted to young people. The only ones allowed to enter this family are those who imitate the trends coming from the USA. Therefore if you are not apart of this "family" you are

not taken into account by the media. It is the monopoly of the obtuse.

MRR: And what does it mean being on the other side?

M: It means that you must do everything you believe in, whatever you think is good. Though you may seem to be at the back for ever, being a loser, you must keep on trying, working hard. I do not want to become a prophet, but I'd like to have the chance to say what I think. Unluckily in this place such opportunity does not exist.

MRR: Let's go back to the times of your first demo.

M: We had the demo played a lot on the radio, but that seemed to be the farthest we could go. I was rather disappointed and was doing a lot of drugs when suddenly I was caught by the police. And so I found myself facing the people who are the power and the intelligence in Uruguay. Those are the ones who have to root out and destroy any attempt of youth rebellion. I thought that this was the end. I went to prison, but as my parents could pay the fine and they took me to

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a hospital for insane people. I could see how the system was applied to me. When I was in that hospital I wrote a song called "Madhouse" which is included in the LP. After leaving the madhouse I went on shooting hard, and though I was in a real bad state, I knew I had to go on with the band.

MRR: The photo on the cover of the tape was taken during a concert in Buenos Aires, after you left the madhouse in Uruguay, wasn't it?

M: Yes, I had come to Buenos Aires because cocaine was much cheaper here. My band mates thought that I was coming here to a certain death because of what happened in those times to some Uruguayan boys who had also left for other countries looking for drugs. There's a song on the tape called "110 Amsterdam and the Sky." I wrote it for a friend who had died in that city, he jumped out of a window on a bad acid trip. Well in Buenos Aires I found a better situation. There were some people trying to organize themselves and that

helped me a lot. I started getting better. Meanwhile in Montevideo, the other members of the band had met the owner of the only label in Uruguay and urged him to record our band. They were drunk and spoke roughly to him. Strangely, the man gave us a chance, but they had us going from one place to another and kept us waiting for hours outside different studios. They didn't give a fuck about us. Besides having to stand this kind of treatment, the Uruguayan engineers were constantly looking down on us, they couldn't understand that we needed more volume. We were given very few hours to record.

MRR: It can be seen that the recording hasn't got big production work but it sounds okay.

M: Yes, but it could have been much better. A year went by until they decided that the time had come to release the recording. They put it out as a tape, we don't have a record. The name is *Solo Quiero Salir De Aquí* (I just want to get outta here), there are ten songs on it.

MRR: In Argentina and Uruguay there are problems in getting acetate for the manufacture of records. Besides, the man from the label could have thought that Uruguay is such a small market that the tape would be fine.

M: Yes, he could have, but the market is as small for us as it is for the other established bands. They decided to release the tape when those bands they were promoting had broken up. I could have died in the meantime.

MRR: If you had died, at this moment the tape would be selling much more.

M: Yes, if they had decided to record our stuff before I would have died. We had to survive, to resist all the way along for six years. Finally they remembered we existed.

MRR: Does the label support you in any way?

M: The record label is not interested in my band, the distribution is terrible.

MRR: I saw newspaper articles written by moralist people who

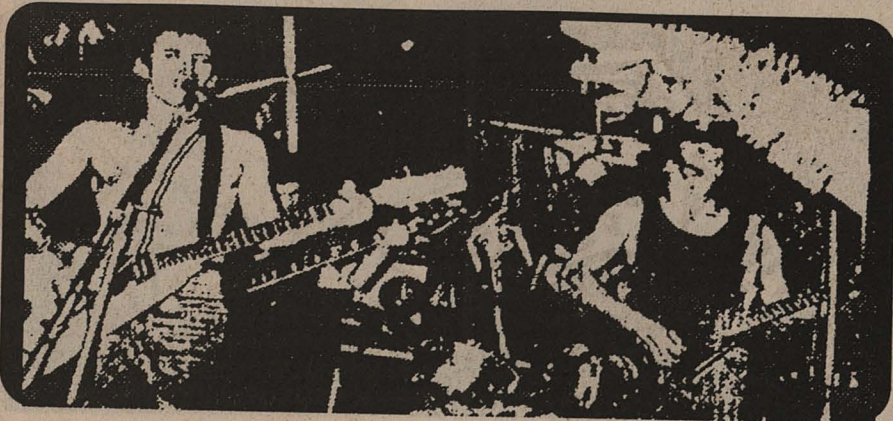
were shocked by the tape. They say you are condoning suicide and drugs. There have also been lots of comments on the warning printed on the cover of the tape. Had the label told you anything about lyric content before recording?

M: No, never. If they had any problem with the lyrics we wouldn't have recorded with them. I think that the warning on the cover is moralistic paranoia on the part of the owner of the label. He has a typical Uruguayan mind. The man just gave us the studio hours and put the tapes out. Our lives haven't changed from the release of the tape. The man didn't even bother to tell anybody about our tape. The distribution work is shit. He's not interested in distribution in Buenos Aires and he hasn't given us copies to sell. So here in Buenos Aires we bootleg ourselves. We tape at home and sell the tape at lower prices. What we need in Uruguay and Argentina is someone with the guts and the money to form a record label to gather all these bands that are not accepted by the mainstream and put them out. There could be a music revolution, I know this. Unfortunately we could not produce the tape ourselves because a thing of that kind cannot be done down here. These puppet punx who come and tell me that I'm a sellout can fuck off! If they had a band they would realize that the reality in these third world countries is a sad one.

MRR: Even in the underground scene people are too moralistic, they love preaching and many punx are blinded by foreign movements.

M: Listen, this is bound to get to the States, well here it is. The music in these countries is in shit. The few of us who are trying to do something are isolated. I know that we could change things but we have everything against us. No one is supportive. See, the people here are all a bunch of cuckolds. There were elections some days ago and they voted the same fascist party which has always fucked workers. They fucked them two years ago when they said that there was going to be a salary revolution and the same party won the last elections too. These are the same people who are sacking workers and closing factories. The same thing happens in relation to bands. People go on supporting the same shit. In other places you see all the Elton John and Phil Collins records but you can see that there is an alternative; alternative people can organize concerts and get audiences. They're living in small ghettos in order to support that way of life but they have the opportunity to improve their lot. Here, if you're alternative, you live in shit.

**Cross c/o Marcelo Cross/
Castro 580 CP/ Buenos Aires,
Argentina**





I know, it seems really trendy to slag off NIRVANA these days since they're on a major label and everything. But damned if these boys don't rock. After getting us in free to their last Warfield show, I thought it was only fair that Maximum let them have their say. Interview was done backstage by Lance after their last encore set.

MRR: Okay, let's start off with the easy stuff. What's in a name? Nirvana sounds so hippy...

Qurt: Well, it doesn't mean a whole lot really. We just picked it out 'cos it sounds cool. So many bands have names with these heavy meanings. I don't know. We're not really heavy that way. Not that we aren't heavy. We're fuckin' heavy. We're just not heavy that way. It's not like we have a message or something...

Chris: I think it's a cool name. We were all really worried that David (Geffen I assume - Lance) would want us to change it. I mean, we would've if we had too. Shit, who wouldn't for that kind of cash and to be on the same label as Kim Gordon. But he's really into letting us do what we want.

Qurt: Yeah, I think it's a cool name. It's important. I mean, look at the Melvins. They're REALLY heavy. But with a name like that, people think they're a bunch of fags or something. Not that they aren't heavy. They're fuckin' heavy. So are we. We're both heavy. It's not like a competition thing. But who would call their band the Melvins?

Chris: No way, they're cool guys. They're not fags!

Qurt: That's not what I meant.

MRR: Dale drummed with you for a while, right?

ALL: Yeah! He's the heaviest.

Qurt: That was right after Chad left the band. Chris: Left? We kicked his ass out! He wasn't nearly heavy enough and he was a fag.

Qurt: Naw, he's cool. We're still friends and everything. He was just too punk for us. We'd be on tour and he would bust out Black Flag or something while we were listening to Nazareth. I mean, FUCK! "Six Pack" over "Love Hurts"?!? But it's cool. We're still friends.

Chris: He was always giving me shit. He made me smoke outside of the van. And he kept giving me shit about my Skoal...

MRR: Your what?

Chris: Skoal? Skoal Bandit. I chew.

MRR: Man, I thought only heshers did

that.

Chris: Naw, a lot of people chew. A lot of cool bass players chew. Why? What's wrong with it? Are you calling me a fag?!?

MRR: No, I'd never do that. Um, what did you think about the show tonight?

Qurt: Tonight ruled. I'm really into doing it for the kids. It's cool doing these all ages shows. It kinda sucks that the door was so high (\$13 at the Warfield). But the way I figure it is we've got a lot of expenses. It's not like we're getting rich off of these shows. We totally do them for the kids and shit. But there's a lot of people we have to pay now. We've got a manager. We've got promoters. Our label gets a cut. The clubs got their expenses.

Chris: After all that, we only get about a thousand dollars which ain't shit in the rock world.

Qurt: Besides, what a heavy bill. Sister Double Happiness...

Chris: Heavy.

Qurt: L7...

Chris: Heavier.

Qurt: And us.

Chris: Heaviest.

Qurt: This is one fuckin' heavy bill. Besides L7 are totally hot... In more ways than one if you know what I mean. (laughter) It's hot when you can be heavy and sexy at the same time.

Chris: That chick from Sister Double Happiness was hot too.

Qurt: Actually, I heard that their singer is a homo.

Chris: No way, he's cool! A voice like that? He ain't no dick smoker. He's totally heavy.

MRR: Yeah, he's heavy all right. Why do you think you guys got so popular all of a sudden? Do you think it was timing? Advertising? PR?

Qurt: I don't know. I don't want to sound egotistical or anything. But I do spend a lot of time writing songs. It's like a knack I was born with. You know how some people are really good at, like... plumbing? I'm just really good at writing songs.

Chris: Rock songs.

Qurt: No, I write all kinds of songs. I'm working on something I'd like to do with the London Philharmonic right now. It's a story about a boy playing video games. It's kind of a metaphor for us getting onto SubPop and getting big.

Chris: Heavy!

Qurt: I'd kind of like to work with some of my peers. Duets and shit. I'm hoping to do

something with Neil Young and Pete Townshend, but I haven't heard anything back yet. Rod Stewart said he'd be interested...

Chris: No way! That guys totally dick puppet city. I heard that once he had to get his stomach pumped 'cos he swallowed a gallon of sperm.

(Dave arrives with a couple of girls)

Dave: Hey guys, this is Jennifer and Lydia. They REALLY want to meet you guys.

MRR: Hey, weren't you in Scream for a while.

Dave: Uh, well... I don't really want to talk about that right now.

MRR: No, you were! I used to love that band!

Dave: Well, yeah. I was in Scream for the last couple of years. I wasn't into that punk shit though! I only joined 'cos they promised they wouldn't make me do anything off of the first album. All that fast stuff tired me out way too much. Besides, punker chicks all have this anarcho-femme line... I mean, I like Fugazi and all... But rocker chicks rule!

MRR: So where did you meet these guys?

Dave: The Castro.

All: Fuck you! (laughter)

Qurt: Actually, we were looking for a new drummer and had put out the word that we needed someone heavy. We were hoping for Cozy Powell...

Dave: I guess they knew Ian from way back and their SubPop single. Ian and I were kicking back after I had just tried out for Fugazi. That was back during all that talk about a Rites of Spring reunion tour. They rocked! Total early Stones sound. Anyway, Ian said I was too heavy for them but he told me that Nirvana needed someone. The rest, as they say, is history!

MRR: What does the future hold for Nirvana? What can your fans expect?

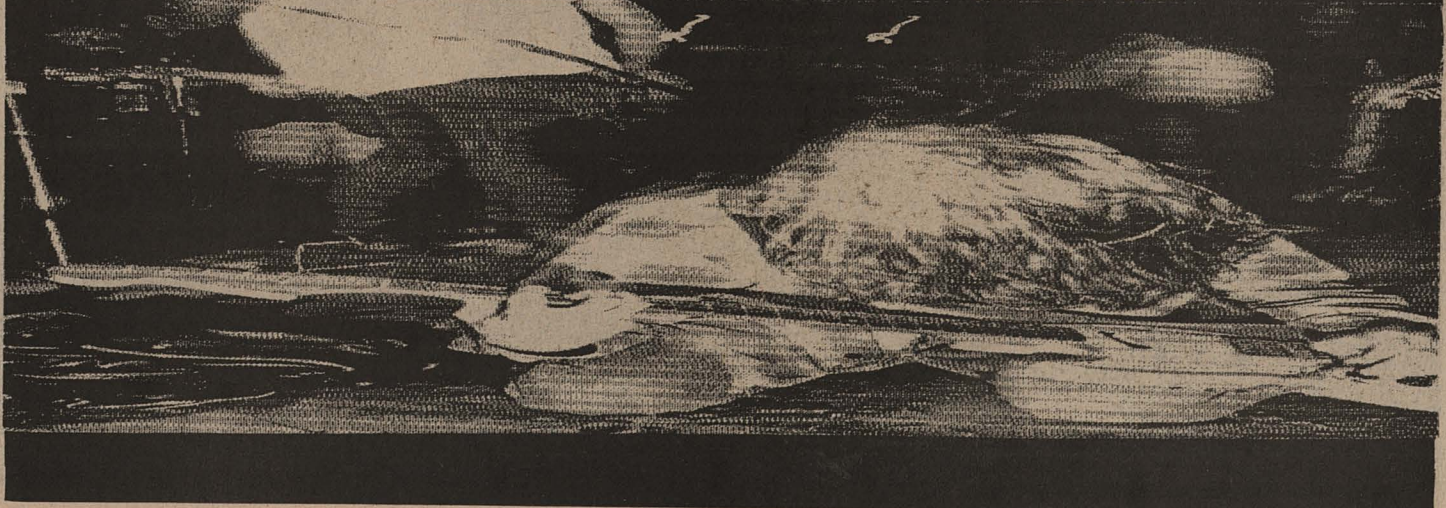
Qurt: We're just gonna keep getting heavier and heavier. More of the same high quality rock. We love our fans and feel like they should be able to expect something from us.

Chris: Yeah, heavier and heavier. No wussing out for us. That and touring...

Qurt: Yeah, we're going on a monster world tour with Blue Oyster Cult. SERIOUSLY! Buck Dharma was like my idol. The label put the tour together and says this is gonna be their big comeback. So look out for it!

MRR: Any last comments?

Qurt: Keep on rockin'!





What were you doing in 1980? If you were in the Fastbacks, you embarked on a union that would eventually involve simultaneous membership in equally successful bands, obscurity, notoriety and the kind of revolving door participation that only close friendship will allow. Last year's release of the memorable "Very, Very Powerful Motor" and the subsequent hoopla surrounding the re-emergence of The Fastbacks as a live performance unit, prompted their label, Pop Llama, to re-release two EP's and their first album, "Fastbacks...and His Orchestra" on CD.

With the exception of relative newcomer Rusty Wilson on drums, guitarist Kurt Bloch, singer/guitarist Lulu Gargiulo and singer/bassist Kim Warnick have nourished 11 years of group dynamics and a very flexible attitude towards the continuation of their musical relationship. Lulu, while professing to feel ill, manages to be heard above everyone else, exhibiting fabulous detail recall as she taps into a collective memory whose tendrils reach back to an inside joke based on "The Great Rock and Roll Swindle".

Dedicating their power-chord garnished, melodic pop songs to musical self-esteem therapy, The Fastbacks continue to repair the shredded verve of the hopelessly distraught. With the acute insight afforded those doomed to invisibility in high school, The Fastbacks walk us backwards into a maze of events that only tangle more tightly with the passage of time. By Kirsten Voris

MRR: So you all grew up in Seattle....

Kim: Kurt, Lulu and I...

Rusty: Tacoma.

MRR: When did you graduate from high school?

Kim: '77.

Kurt Bloch: 77 Sunset Strip....

Kim: Class of punk.

Rusty: I was the class of new wave.

Lulu: He was still in his crib when we graduated.

MRR: Did you start the band in high school.

Lulu: No, we started it after high school, Kurt was in this band called the Cheaters and we were like kind of like I guess you could call it friends of the band....

Kim: ...hung out and wished we could be punk and in a band as well...

Lulu: Two years later I kind of instigated a forming of a three piece which was Kurt on drums originally and he was still in the Cheaters and Kim had played bass previously in a band called The Radios and I didn't play in any bands so I formed...

Kim: She wanted to learn how to play and stand up at the same time.

Lulu: So I instigated the formation of a band and about a year later we had a drummer named Duff McKagan.

Kim: Who went on to Guns and Roses and Roses and...

Lulu: Don't mention that, by the way because in every article, we get so tired of that, you can put Duff McKagan but don't say...

Kim: Now he's in something else, that's all.

Lulu: And ever since then we've had, like drummers come and go.

Kim: We finally managed to catch Rusty Williams.

MRR: You're in some other bands...

Rusty: I was in Pure Joy and I'm in Flop.

Kim: Interestingly enough, our other drummer Nate Johnson is the drummer for Flop, Rusty is actually the guitar player for Flop.

Kurt: The drummer for Flop used to be our drummer at the same time as being in Flop.

Rusty: He got too weirded out so he left to Alaska.

Lulu: And he fished.

Rusty: And then he came back and rejoined Flop but he wouldn't join the Fastbacks.

Lulu: Because we didn't ask him.

Rusty: Because we weren't good enough.

Kurt: Because Rusty wouldn't let him.

Kim: *[laughs]*

Rusty: Then they made me play in the Fastbacks.

Lulu: Then Kurt sometimes plays in Flop too.

Kim: Rusty needs time off.

Lulu: Yeah, well we already decided that he's fired after this tour.

Rusty: Because I'm too young and sexy.

Kurt: We're already looking for another drummer.

Lulu: We've had him for too long, it's time to get a new one.... We love Rusty though, we wish he'd stay but we know that Flop is his true love.

Rusty: Kurt's producing the Flop album, by the way.

Lulu: So what's the next question?

MRR: What were you like in high school?

Lulu: Oh, well obviously we were really cool. No, we were all geeks. I was a geek, Kurt was a geek..

Lulu: We kind of had this mutual friend, Scott Dittman who was the missing link out of this whole conversation.

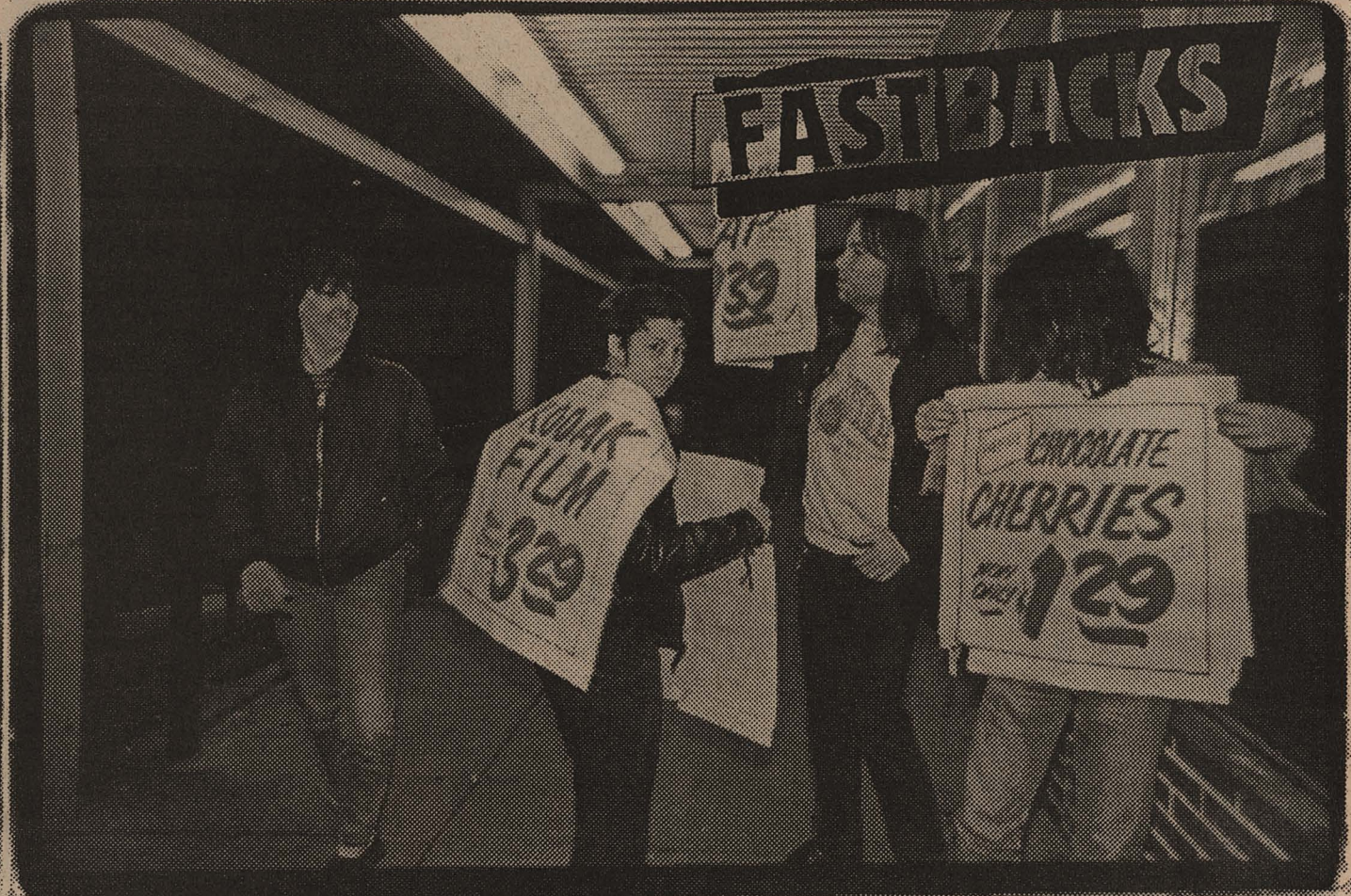
Kim: Like the Piltown Man.

Lulu: He was like, originally her boyfriend in 10th grade and became my boyfriend in 12th grade.

Rusty: Then Kurt's boyfriend.

Lulu: *[shouting above everyone]* Then Kurt and Al, which are like brothers, lived right across the street from Scott Dittman, so those guys graduated from high school and I became a senior, with Al Bloch, who is Kurt's brother who is now in Wool, and so we would just drive around in Scott Dittman's truck. Kurt and I were in photography class together and we didn't know each other

FASTBACKS



really well but we both had good Queen pictures. We started this little photography business when he was a senior and I was a junior. We'd take pictures of bands and we'd go on to the next show and have these little books and sell photographs out of the books, so that's how we became friends in combination with the Scott Dittman story that I just told you...

MRR: What shows did you go to?

Kurt: Boogie music

Lulu & Kurt: Queen, Ramones, Iggy Pop, Blondie....

Lulu: And then it continued on to XTC.

Kim: Old school punk shows.

Lulu: Who else did we see? The Clash...

Kurt: All the ones that people were buying pictures of.

L: I have some good Stewart pictures.

Kim: Fuckin' Halen.

L: And he had some excellent Halen pictures that are still classic.

Kurt: They were excellent pictures.

Lulu: He has lots of Genesis ones too.

Kurt: They're bad.

Lulu: We used to sell our pictures for a dollar black and white.

Kurt: And \$4 color.

Lulu: And we would just stand in the lines and people would buy them from us. But we had to sneak our cameras in our pants and it was really hard because you had to pretend like you had a weiner and stuff. All the shows were at the Paramount and we always knew how to sneak into the shows and we'd always get backstage too so we'd like to get to talk to the bands and stuff so we were really into that then after our big thing was we'd either sneak into movies or...

Rusty: Take pictures of the movies.

Lulu: We saw every movie that ever came out for like three years.

Kim: I liked Harrison Ford in Star Wars.

L: And after the shows we'd go to the big hotels, just for the sake of going, not that we really wanted to meet the band but just for the challenge of seeing if we could find the band...

Kim: Star Wars was so great.

MRR: What kind of musical continuity can you see in the Fastbacks?

Kurt: I'm kind of slowly taking over the whole band.

Lulu: He is the whole band, that is it right there, that's what's continued, Kurt Bloch.

Kim: Yeah, he's still in the band.

Lulu: We couldn't do it without him.

Kim: You know what? He writes the songs.

MRR: But he doesn't sing them...

Kurt: I do sometimes.

Kim: That's our job.

Lulu: When he sings, I hear him.

Kim: He's the genius, we just follow him around.

Kurt: I knock over Lulu's mike and I stand in front of Kim's and I get to sing a song.

Kim: And we just keep coming back for more.

Lulu: It's still pop and it's still kind of a major deal to have the vocals be melodic. That's always sort of carried through.

Kurt: We have a lot of songs about [whispers] geeks because we've all had a lot of experience being geeks. And we still are... We know what we can do pretty good. It's not like we don't try to do anything else...

Kim: Thank God we don't have to do anything else. Look, you're not going to make us do a funk number are you?

Kurt: I guess it's not that we only do one thing it's just that we know what we hate.

Rusty: And we don't do it.

Kim: One word, Red-Hot-Chilli-Peppers-white-boy-bullshit-funk...

Rusty: In chains.

Kim: Any music that's like, Pearl Jammed out.

Rusty: Right, we hate Pearl Jam and we hate Pallas in Chains. Quote me: I went to elementary school with Jerry Cantrell and we went to go see Rocky together.

Lulu: I don't care, let's move on.

MRR: Your latest album *Very, Very Powerful Motor* has gotten a lot of attention...

Kim: Only because I think that people like it more. People are hearing about it more. After 11 years I would hope that you know, you stay around it kind of works that way...

Lulu: You'd think it wouldn't but it actually has.

Kurt: Most bands that stay around that long people start thinking they're stupid after a while.

Lulu: I think it was that most people didn't even really acknowledge that we were around.

Kurt: It's not like we ever really did any cross country tours or anything.

Lulu: We weren't very nationally renowned, just kind of regionally and a few of the college stations down here were really all the acknowledgement we got for the first EP and after that we released things but it didn't really....

Kurt: I think it's more that *Powerful Motor*, more people are hearing it. Then the Sub Pop single came out and people probably bought it because it was on Sub Pop and thought it was good, I guess.

Lulu: Not just because it was Sub Pop. The scene in Seattle, the music scene was dead for like three or four years and then two years ago it just totally rejuvenated itself and it started to come around again and there were places to play again

FAST BACKS



Photos by Cammie Toloui

because for three years there wasn't even a place where we could play, where people could come and see us. It was really bizarre....

MRR: Why was there such a big space between albums?

Lulu: Who knows, there was the first wave which was like 1980.

Kurt: We had to kick Lulu out for a while.

Lulu: Well I quit the band for a long time because I was doing other work. I was working in the film industry, which I still do, but I couldn't do both at that time because I was just starting out in a new position. This is the way it is now too, but they let me do it. If I get work I can't play a show. All of last year we never had a show that I couldn't play until this last fall but they didn't do anything for a while either.

Kim: This band has gone for 11 years but you can't say 11 years straight.

Lulu: But they went for about a year after I quit and then they broke up and then another year later we all got back together.

Kim: We didn't really break up; we just didn't do anything.

Kurt: If you're not really popular it's really hard. Not being not really popular, but you get kind of burned out after doing it for a while and if you don't feel like doing it, why bother?

Lulu: I was way too busy doing other stuff to even acknowledge being in a band. It was really hard for me because I knew I wanted to do it but I knew I couldn't and I just let it linger on as long as humanly possible until it was like, "Ok, I can't do this anymore" and they knew I couldn't.

Kim: It's still, it's no different I mean right now it's probably actually more of a band than it's been in awhile but stillit's not a stable thing but it's a very stable thing. I don't know if that makes

sense.

Lulu: When we didn't play for so long, like I hadn't played for three years and these guys hadn't played for a year and a half and we had a practice and it was just so easy, do you remember that? We'd get together and it was just so weird to sing with Kim again and it was just so cool, a stereo sound kind of thing. Not that we sang perfectly but it was just this old familiar voice it was like wow this is so great.

Kurt: We definitely had lots of offers from people who wanted to take Lulu's place but you know we played as a three piece sometimes, there's that German live record that came out.

Lulu: Actually *Very, Very Powerful Motor* I don't play on.

Kurt: *Powerful Motor* was basically a three piece [with Kurt, Kim and Nate Johnson], she sang on some songs but....

Lulu: It's the best album, too [Lulu pouts....]

MRR: I remember your first radio hit, "In America..."

Kim: Too bad we don't!

MRR: Is it difficult to divide your time between two bands?

Rusty: I get into a lot more shows for free, get a lot more beer tickets and a lot more chicks. It's a lot easier for Kurt, [who is also in the *Young Fresh Fellows*] I think because he doesn't have a day job, I have a full-time job too. Sometimes it's hard when you have to think about practicing two and three times in a week. I had a seven day period where I was practicing and playing three shows in a row and recording and that gets kind of bad, but overall, in retrospect, it's more fun than a drag.

MRR: How often do you guys practice?

Kim: Once a month....it depends on what we're doing, if we're recording...

Rusty: Once every three weeks.

Kim: We don't like to work too hard, we're on a three day tour this month, so...

MRR: You drove all the way down to LA for one show?

Kim: Fuck yeah!

Rusty: But it was cool, it was like 80 degrees.

MRR: Did you go to the beach?

Kim: No, but we wore shorts like we were at the beach.

Kurt: When you play music for ten years or something, when you're in your first band, it's really great to practice four times a week.

Lulu: We aren't like Guns 'n' Roses.

Kim: We're pretty much exactly like Guns 'n' Roses.

Lulu: Remember when Duff used to practice 8 hours a day?

Kurt: But I can't imagine being in the same band for 10 years and still practicing three times a week, I mean, what would you do? You play the same songs....

Kim: Learn "In America"?

MRR: Do you see your music as a reaction to something or an attempt to fill a musical void?

Kurt: It's not a reaction to 70's rock or an outlash against something else, you know like anti-rock star.

Lulu: We aren't like a true punk rock band in that we aren't trying to be political.

Kurt: It's what we like.

Rusty: We just want to make good rockin' music.

Lulu: All it is, really what it comes down to, is we like to have fun playing the music that we play.

Kurt: We like to play music that we like and if there's nobody else playing records like us then we'll play them ourselves.

THE FABULOUS MONO MEN

Estrus
Crust



The great green gateway to Canada--Bellingham, Washington--is home to a toilet paper factory, a chlorine gas leak and the Mono Men. Employing some corrugated vocals and minimal chord changes, the band has been so successful in eclipsing any negative publicity, redirecting attention towards a regional garage band tradition, that the Chamber of Commerce would be well advised to start paying them. Three years ago the remnants of the Roofdogs banded together to form the Mono Men and today singer/guitarist/ Estrus Records C.E.O. Dave Crider, drummer Aaron Roeder, bassist Ledge Morrisette along with recent addition singer/guitarist John "Mort" Mortonsen are teaching a new generation to look beyond the realm of "Louie Louie" and start digging around in the seedier energy exuded by two Northwest bands, the Sonics and the Wailers.

A rented 1989 Ford Aerostar is the lone vehicle parked down the middle of the turn lane running the length of Valencia Street. Dave Crider points out the individual adjustable reading lights as the rest of the band climbs into their transport. "It's a lot like an airplane," he says "but it doesn't have wings."

The intermittent burst of passing traffic creates a gentle wobble inside, sending Ledge Morrisette, asleep in back, more thoroughly into slumber. This is the first trip to California for the Mono Men and inside the smashingly well-tended womb of the van they generously offer up their opinions on that and the myriad of concerns facing the low-profile geniuses of today's underground. By Kirsten Voris.

the SONICS BOOM



DANGER

Dave Crider: We saw somebody die today, it was pretty intense, right by Magic Mountain.

Mort: It was right past Magic Mountain.

Aaron Roeder: The ambulance wasn't even there yet, they had just covered him up, there was an arm hanging out.

Dave: It was eerie, it was too quiet, a big ol' blood stain in the road.

Mort: And Ledge like broke his toe this morning. We were in this....

Dave: He kicked an end table, it's a long story.

Mort: His little toe is as big as his big toe and it's black and blue.

Dave: He was inebriated.

Aaron: It was a very quiet accident, he remained very quiet.

Mort: Good morning angel!

[Ledge wakes up]

Dave: The weather is great too. It's 30 degrees and snowing in Bellingham, that's why we planned this. I know this is really cold to you, but we're used to being a lot colder.

Mort: That's why we got air conditioning.

Aaron: I came for the auto accident and I'm returning a happy man.

HYGIENE

Dave "Ledge" Morissette: I fucking broke my toe. Would it be presumptuous of me to ask you if you could kiss it and make it better?

MRR: When was the last time you washed your feet?

Ledge: Yesterday... well, it was close.

MRR: I'll think about it.

Ledge: I didn't want to take a shower today because that would have been three days in a row and I couldn't do that.

Dave: He might wash his protective coating off.

Mort: It's called the sheen.

MRR: How are you doing on this tour financially?

Dave: We're not losing any money; we'll break even.

MRR: Even after paying for the van?

Dave: We won't lose too much, we couldn't stay too long.

Mort: Aaron's got cavities on Tuesday to drill.

Aaron: They act like it's no big deal but then they always come running to me for money. I have more money that I know what to do with.

MRR: Hard to get time off to tour?

Aaron: I just have to double up my patient load when I get back but usually I've been drinking excessively and so coming back the final day.... well let's just say I've got a couple of pending lawsuits.

MRR: Are you a dentist or a hygienist?

Mort: He's about as far from a hygienist as you can get.

Aaron: I'm a bone doctor. Have you ever seen those ads that say 'Earn Money Reading Books? Earn up to \$40,000 a year?' I do that. My practice is on the side. I'm the sugar daddy of the band.

EVOLUTION

MRR: You've undergone personnel changes.

Dave: Mort.

Mort: I'm the new guy.

Dave: Marx (Wright) just quit.

Mort: What happened was I played in a number of bands one of which happened to be on the label (Game For Vultures) and when Marx quit I saw the opportunity to hire some cut rate musicians, I did and it's been working out OK.

Dave: One of the concessions was that we had to change our name to the Morto Men.

Mort: We're still working on that.

Dave: We've got all these stickers

and T-shirts already printed up.

Mort: And the cute little 14-year-old-girl plastic bracelets that I'm wearing, we'll all have those soon, not tonight but we're working on it. It's worked out pretty well actually.

MRR: Traveled around other parts of the country?

Dave: We did a U.S. tour with The Cynics and went up into Canada and a couple months ago we did another midwest tour, a three week thing.

[Ledge is trying to get up]

Ledge: Ow! I just broke my leg.

Mort: Dave Morissette is 97 years old.

Aaron: Yeah, we've just never come down to California.

Dave: We were supposed to come down here right after Marx quit. Mort's been in the band what, now 7 years....

Mort: April fools day.

Dave: Eight months... One more month to go and we get the kid.

HERITAGE

MRR: Which came first Estrus or the Mono Men?

Dave: Estrus. Mainly it was to put out the Roof-dogs cassette and then we put out the Mono Men single and a few other projects after that. *Here Ain't the Sonics* compilation and Stumpy Joe. It was primarily just a name to put on the label for the cassette but I liked it so.... I was 2 credits away, or was it five credits away from getting my degree in anthropology/biology, so I had to use that for something.

Mort: What?

Dave: Estrus, that's where I heard the thing. I thought it was a cool word and I could justify all those years of education as something other than a waste of money. Plus you know it kind of matched the Roof-dogs, dogs go into heat, it all just made a lot of sense at the time. Now it doesn't make as much sense.

Mort: Is this an interview with Estrus or an interview with the Mono Men?

MRR: Why is it that bands on Estrus are Northwest garagey?

Dave: I just put out stuff I like.

MRR: Are you looking for them?

Dave: No, I mean I just put out things I like and I happen to like loud guitar music that tries not to utilize more than 3 or 4 chords in a song.

Aaron: Do you wake up in the morning and go 'Gotta discover a new band today?'

Dave: No, first thing I usually think is 'Where's the bathroom?'

Mort: No, the first thing he thinks is 'Gee, I wonder what Mort's doing at this hour of the morning.'

Aaron: He usually gets a call.

Mort: He goes 'Hey Mort, I got this band that I think will fit into our genre of music,' and he plays me a tape over the phone.

Dave: I often do call Mort early in the morning.

Mort: Very early in the morning.

Dave: Basically there's no grand plan, I just put out things that I like and they all seem to fit right into that. It's not a real conscious thing, I just don't have any urge to put out a country and western record or a jazz record and the bands aren't all from the Northwest. The Mortals are from Cincinnati and I put their single out and I'm working on an album with

the MONO MEN BOOZE



them right now and the Brood are from Portland, Maine; Rocket Scientists are from Delaware...

MRR: There are garage bands everywhere but you can tell Northwest garage bands apart.

Ledge: It's because it rains all the fucking time

Mort: I think there are more garages in the Northwest than anywhere else.

Aaron: With no cars in them.

Mort: Well, it rains all the time so you've got garages, it makes sense.

Dave: My folks have Wailers and Sonics records... and Link Wray records.

MRR: Who is Link Wray?

[gasps of mock surprise]

Aaron: That's it, step out of the van.

Dave: Link Wray is the greatest guitar player in the world, ever. He wrote

"Rumble" on our new EP

Booze, and that was the first

rock and roll song to use distortion and how he did it is he

took a switch blade and he

poked holes in his speakers.

Aaron: He's a terrific garden-

er, too.

Dave: He does rock gardens

now, too.

MRR: Where does he live?

Dave: Tuscon or fucking

someplace like that now, I

don't know, honestly.

MRR: Did he have a band?

Dave: Link Wray and the Ray-

men. Norton has just re-

leased a three volume set of

his original stuff, it's really

cool.

[Mort pulls the tape in ques-

tion out of the van's cassette

deck]

MRR: Instrumentals are

as popular with your

band as they were with

the earlier garage

bands.

Dave: I love instrumentals because then you

don't have the unnecessary sensory over-

load of lyrics. We've been doing instrumen-

als since day one. The band actually started

as an all instrumental band.

Aaron: It's great, it was an instrumental band

and nobody knew how to play their instru-

ments.

MRR: When did you decide to add

words?

Dave: It just sort happened, we started doing

covers that had words.

MRR: What covers?

Mort: The bad ones.

Dave: Ones we liked.

Aaron: That Yardbirds one, "For Your Love".

We should have had our instruments taken

away and our fucking lamyxs removed for

that.

MRR: Does it annoy you to be con-

stantly compared with the Sonics &

Wailers?

Dave: Nope. I think that's an honor. They're

my favorite bands.

Aaron: I'm just going to leave really calm here, not get upset...

[Aaron opens the door and steps out of the van. Crossing the street he breaks into run and once he is out of sight we hear an extended, anguished scream...]

Dave: He's not really too upset but I wouldn't talk to him for the rest of the night.

Mort: They're bands we like, obviously. As long as you don't compare us to like, Mud-honey.

FUTURE

Dave: We've got a shitload of stuff coming out, we've said yes to so many people that now we're having to start saying just wait a

second. We've got a Japanese CD coming out in January. It'll have the first album, the

new album, all sung in Japanese. A double Australian 7", some American singles.... and

Conrad Uno and Richard Head.

MRR: Do you participate in production of your music?

Dave: No, we just sit around and drink beer and play our instruments and let them do whatever they want. We play the music and they twist the knobs, it seems to work well.

MRR: Any big label interest?

Mort: I went and knocked at Capitol's door yesterday [in LA] and nobody answered. It was like 10:30 at night though.

Dave: There've been a few labels interested. Then they come to see us live and they run

away really fast cause we play way too loud for them, cuss and spit, drink...We have

suits, we just don't wear them.

Mort: We have the top hats and the batons.

Dave: They keep pushing this top hats and batons thing and frankly, I'm skeptical.

INTEGRITY

Dave: The Fallouts are

hands down the best band in

Seattle. They were like, one

of the real garage punk

bands in Seattle for a while,

there wasn't anyone else

doing it. Everybody else was

doing fucking Devo bands or

hardcore punk which is cool

but they were doing some-

thing completely different

and as a result no one gave a

shit. There seems to be a lot

of garage punk bands, more

than the grunge thing pop-

ping up right now for some

reason. But I think that's not

because they're forming, it's

just because the grunge

thing is kind of mellowing out

and people are seeing all

these other things, bands

like Gas Huffer or The Night

Kings or Fallouts or us for

that matter-- kind of just all of

a sudden there but were

there for a long time.

Mort: It's like you're seeing it

a lot now, that a lot of bands

that a year ago would say

"We're grunge bands" are saying now "Re-

ally, we're a garage band and we've always

been a garage band. Sure, we liked the

grunge but our hearts were really right in the

garage bands." We won't name names but

you see it sneaking into their little interviews.

They start cutting their hair and buying old

guitars and stuff, you know it's kind of funny

to see. What's next?

Dave: I think, fucking disco.

Mort: See, I think the problem with the Mono

Men, or maybe it's not a problem... We can't

... All these other guys, these bands who

change what kind of music they play are really

good musicians and stuff and they can play

lickity split and when you see us play, we are

playing the best we can play! We could get

worse but we are up there, those chords and

things that we're not real sure about, that's

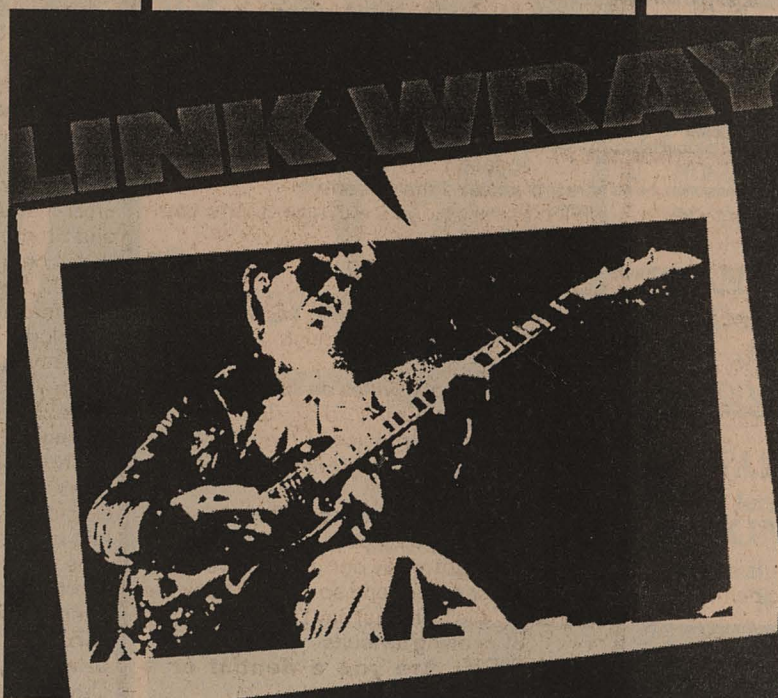
the best we can do and so I guess maybe in

like 15 or 20 years, maybe we'll be Rush.

Dave: Only if one of us can sing really high.

Mono Men c/o Estrus Records/ PO

Box 2125/ Bellingham, WA 98225



a single of two Sonics cover on Records

Records (Mike Olsen from Olive Lawn's la-

bel), a single on Sympathy coming out next

year, our new album on Estrus and then a

single for Ga-Ga Goodies in Finland, and

there's one more, an album for Shakin' Street

that we haven't written. He wants to take the

Booze EP and turn it into a full album and

we've got a cut coming out on the Outsiders'

tribute album, not the American Outsiders,

the Dutch Outsiders, the good Outsiders.

Mort: Yeah!

Dave: Shakin' Street who is putting out the

Booze LP is apparently setting up a tour [of

Europe] and if that falls through there's a

chance that we could tour over there with the

Nomads. We've got a new album that's com-

ing out next month and Mort's really a lot

happier with that one than the last one be-

cause he's on this one.

MRR: What's it going to be called?

Dave: Wrecker. W-r-e-c-k-e-r, like those

things that pull cars down the street. It's

going to be engineered at Egg in Seattle by

NEW BANDS

BLIND

Blind Spot is a hardcore band from California that has been around for a couple of years. They have a 7 inch out on Conversion Records. This interview was done with their singer, Bang.

MRR: Why have you guys had so many lineup changes and what is the current lineup?

Bang: We've had so many lineup changes because most of the old members were in other bands and couldn't commit full time to Blind Spot. The current lineup is me, Bang-vocals, Nick Johnson-guitar, Louie Gracia-bass, and Louie Acosta drums.

MRR: What other bands have past and present members played in?

Bang: Past and present members have played in bands like End to End, Outspoken, Downcast, Channeled Aggression and Jolt.

MRR: Your record came out on a label that puts out a lot of straight edge bands, do you consider yourself a straight edge band?

Bang: No, we are not a straight edge band. I respect the straight edge scene a lot but we don't want to put a label on ourselves. Also our record is pretty old and it's really not a good representation of what we sound like now. Even though I like the record a lot when we recorded it, our sound has really progressed since then.

MRR: You are Asian, and the scene is pretty much dominated by white males, have you experience any racism?

Bang: Once, when we played, some guy was yelling "Crucifix" at me because I guess the singer of Crucifix was Asian too. I don't know if he wanted to be mean or if he was joking around. Overall, most of the people in the scene are really nice.

MRR: Do you write about political stuff in your lyrics?

Bang: No, not really. I try to write about the everyday struggle of life that all of us humans experience. I want people to be able to relate to our lyrics.

MRR: What influences do you have in your music?

Bang: I was influenced a lot by early straight edge bands like Uniform Choice, 7 Seconds, Verbal Assault and Blast*. I'm also influenced by non-hardcore acts like the Clash and Billy Bragg.

MRR: How is the scene in Southern California?

Bang: It comes and goes sometimes, but there are a few good new bands like Process and Outspoken.

MRR: What are your future plans?

Bang: We're looking for a label to do a LP with. we hope to tour sometime soon. We plan to be around for a long time.

For Blind Spot information, t-shirts or records, contact Conversion Records.

Lifetime

Is this the springtime of my life
or just the closing of a circle
Is it to late to make a change
To search for the promise of a lifetime

Under the one tree
where my devotion can be found
Under the one tree
the search will come to an end

I heard them speak of love and compassion
but sometimes it's too hard to follow
Without conviction faith is put to the test
but I'll make the search and seek the way



VELCRO SOUL are (generally) a four piece rock n' roll outfit from Montréal, Canada.

VELCRO SOUL are (individually): Marc Parashuk on guitar and vocals, Marc-André Gagnon on bass and vocals, Dave McIntyre on guitar and vocals, and Carl Bussière on drums. VELCRO SOUL are (specifically) a "hardcore pop" band, that is to say, a rock band who love noise and energy almost as much as they love a good tune, although they wind up being dismissed as a "punk" band regardless of how they try to convince people otherwise.

VELCRO SOUL are (not surprisingly) a product of their influences, ranging from the DEAD KENNEDYS to AC/DC, SLAYER to PUBLIC ENEMY, HUSKER DU to CITIZEN FISH, KISS to BAD BRAINS and on and on.

VELCRO SOUL are (ideally) a bi-cultural band, straddling the Québécois and the English-Canadian audiences, and part of a newer breed of mixed bands taking root in Montréal; although most of the songs are in English - as two of the three main songwriters are English speaking - more efforts are being made to emphasize the band's bilingualism. (Bands such as ME, MOM AND MORGENTHAU and GRIM SKUNK have been doing this for some time, it must be noted).

VELCRO SOUL are (bluntly) gig whores! In a town where most bands play maybe once every two or three months, we take pride in having gigged on average once every three weeks for the past six months (we recently slowed down, so as not to embarrass our cohorts). We've played gigs with (among others) LES TERATOLOGUES, SLAPHAPPY 5, SARCASTIC MANNEQUINS, MEGALO, CRANK, RFA, THE STAND, THE PETUNIAS, and the list just keeps on growing. Our next project is on Ontario tour - those folks will never know what hit 'em! VELCRO SOUL are (audibly) the stars of their own eight-song cassette, *A DEEPER SHADE OF VELCRO SOUL* (available through Ernie Noise Enterprises - see address below) which costs a mere five bucks (Canadian dollars, natch). Also upcoming is a track to be included on the CD compilation *Two Solitudes*, coming out in late springtime on En Garde Records.

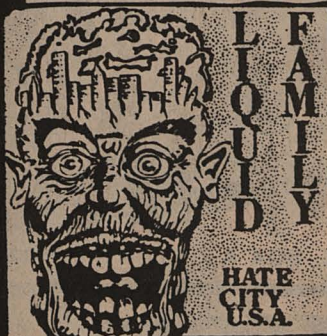
VELCRO SOUL are (tangibly) available through this address - ERNIE NOISE ENTERPRISES/ CP 352/ Boucherville, Québec, Canada, J4B 5W2/ Telephone: (514) 482-4684 (leave message and ask for Dave).

PS, We need contacts for out-of-town gigs, especially in Ontario - call or write damnit!



BAD IDEA

RECORDS



see review in MRR 103

BAD IDEA

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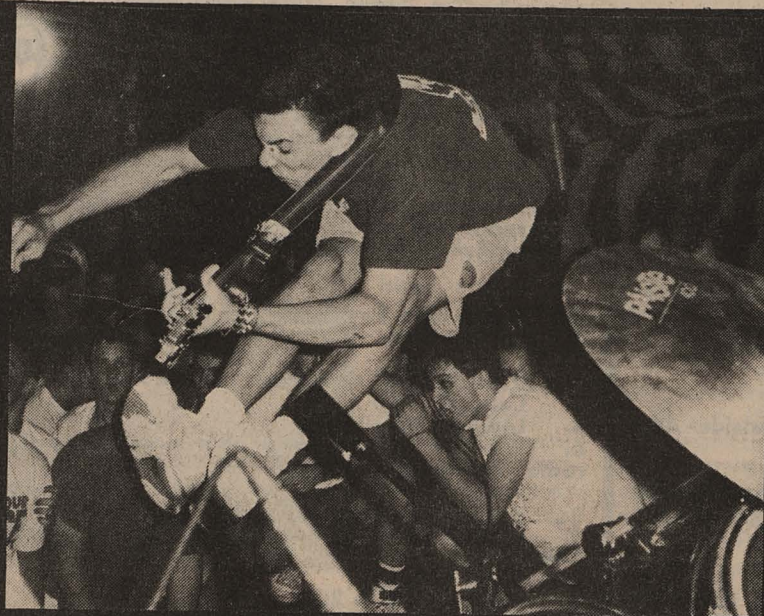
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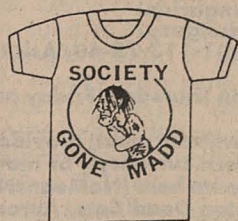
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2. Sergey Chernov, PO Box 30, St Petersburg 192282, Russia
3. In St Petersburg: (812) 2994118, Sergey (speaks English), (812) 1278694, Igor (speaks German), or Aleksey (speaks English). In Paris, France: 42332028, Aleksey (speaks English & French).
4. 150-200 people, occasionally bigger halls
5. Lodging & food can be arranged
6. Non-profit, entrance is usually free.

1. Three Guys Production
2. POB 1865, Tempe Az 85280-1865
3. Eric Astor (602) 820-5506
4. Silver Dollar Club, Phoenix, AZ - up to 2500 outside - 450 inside.
5. Food & lodging always.
6. Always work % after door. Heavy promotion & media attention (promo stuff a must). All shows: \$5, all ages, bar w/ ID, no gangs. Very fair & reliable - safe shows.

1. Shortman Productions
2. #22-1680 St. Mary's Rd., Winnipeg, Mb., R2M-1C9 Canada
3. (204) 256 - 5147 Derek or Keith
4. Up to approx. 300 people.
5. Lodging and beer available, you'll have to twist our arms for food.
6. Percentages or reasonable guarantees.

1. Chê Cafe
2. Andy, B-023C, Student Coop Ctr, UCSD, 9500 Gilman Dr, La Jolla, CA 92093-0323
3. (619) 539-2311
4. 200-250 max
5. Vegetarian food, lodging flexible
6. Flexible, roughly 40% goes to band

1. Fishdive Slackers
2. Rop, PO Box 71162, San Diego, CA 92171
3. Scott Dustin, Rop (619) 237-9864
4. Various places
5. Lodging in our dive, food flexible
6. Talk over guarantees, try us, we'll treat you like family.

1. No More Fashion
2. Marlin Gamache, 2338 Cercle Oescates, Rockland, Ont K4K 1A8, Canada
3. (613) 486-1367
4. Capacity depends on bands. We have to make a judgement call as we have many venues to choose from, 50-500
5. Different foods, drink, lodging for free if desired but we do not supply alcohol
6. % after costs of show. The farther you come the more you get. We don't make any money. We either reinvest in the scene or donate it to a charitable organization, Lots of promo. All ages, low door.

1. Tools Of Revolution
2. Megan, 89 Park Dr #4, Boston, MA 02215
3. Chris/Sean (617) 783-0648
4. Various halls 100+. all ages
5. Vegan food and floors to sleep on
6. All money after expenses goes to you. Send promo material and tape if possible. Non-profit, unlike Cringe

1. The Polka Inn
2. Mike, 219 Bentley Rd, Parkton, MD 21120
3. (410) 357-4226
4. About 250-300 cap, all-ages always
5. There shouldn't be a problem. Call me.
6. Payment and payment methods depend on who you are, but I'll book almost anybody (no nazis). Call me, let's talk!

1. The 404 Willis/Care Bear Punk Collective
2. PO Box 11589, Detroit, MI 48216
3. Rob (313) 739-6815 or Sam (313) 546-1332 from 10AM until 11PM. Sexist, homophobic or racist bands need not

- bother, you won't be booked!
4. 100 or so but we can provide a bigger space if need be
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6. The 404 is completely volunteer run, not-for-profit showspace and community center. After rent, flyer cost, all money goes to the bands. Punk for people, noy for profit!

1. Dead Lee Produddtions
2. Carl Otalora - 1100 14th Ave Apt. 19, Tuscaloosa, AL 35401
3. (205) 750-0539 or Jarrett (205) 556-5352
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1. Punk Show for Miami, FL
2. Chuck Loose, 555 Banyan Tree Lane #3, Delray Beach, FL 33483
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1. Hueso Duro Productions
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3. 34 72 203184
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6. Payment by percentage. Some guarantees can be made for the right bands. Send promotion, demos, records and so on before. Mainly H.C. and metal bands wanted

1. Joint Effort Productions
2. Mike Shuman, PO Box 31, Mary Esther, FL 32569
3. (904) 243-8145
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1. Weird Beard Productions
2. Jennifer Gutierrez, N 1221 Monroe #23, Spokane, WA 99201
3. (509) 326-7054
4. 100-150 on Sundays. Bigger halls available if far enough in advance, all-ages
5. Food, folks & fun! Sleeping arrangements too...
6. All money after cost, at least a tank of gas or so

1. Genocide Productions
2. Ray, 428 SW 10th #3, Corvallis, OR 97335
3. (503) 758-4308
4. Various halls, 100-300+, all ages
5. Percent of door or guarantee, like to pay out-of-state bands at least \$100 (for bigger shows)
6. Flyers, radio, newspaper ads. Possible live performance on radio. Send promo-pak & demo and/or call. All music genre

1. Black Hole Club ("Yuk" in Hungarian)
2. Golgotha u. 3., Budapest 1089, Hungary.
3. Phone: (36) 1-113-84-30, FAX: (36) 1-113-78-40. Ask for Gyula or Tamas R.
4. 400-800 people, gigs being held on Thursday, Friday and Saturday, sometimes on Sunday.
5. Lodging, beer & hot food (with or without meat) provided.
6. 3-400 German marks (yes, Western currency!) or more, depending on how much the band is known here (NoMeansNo, Rollins, Dog Faced Hermans, Washington Dead Cats, Aurora, Galloping Coroners, Trottell played here, among others). We also have a cool 16-track studio, where you can record dead cheap.

If you haven't sent in an all-ages listing yet, please do so now. If you have already, don't forget to send in a new postcard each month to renew your listing, as a new list will be created every other issue. A listing may be removed if enough bands write in with a complaint.

By Blockhead



ED? It's true! And did you know that the first JUDGE 7" consisted mainly of new wave covers, including a FLOCK OF SEAGULLS number? Welcome to the little known world of hardcore rarities.

After perusing through the goods I five-finger-discounted from Epicenter Zone in SF, I came across some of the most bizarre, obscure, sought-after records in the market today. Namely these...

MONFUELASCHERZOHORSE "The Benicia Tapes" LP bootleg. This has become a real hard-to-find album of recent years. This East Bay pop-punk power-emo group later went on to record two albums and four 7"s on Look-out Records, under four or more different names. This is one of the best recordings of Bay Area punk I've ever heard, with some of the most amazing harmonies- hot stuff!! Perhaps the only punk band in existence with three drummers, two guitarists, five bassists, and four lead vocalists. A must!

SOUNDGARDEN "Get A Haircut, Hippie" 7". I don't know, it seems like every time I turn on MTV I see some hardcore has-been strutting around like Robert Plant, banging their white-boy-dreadlocked hair to the beat. I mean, look at Glenn Danzig. I rest my case. If Soundgarden's fans could only get a glimpse of what they were like before they got famous, I'm sure they would be shocked. The hair was shorter, the guitars were louder, and they had every vowel in their name circled. Don't believe me? See it for yourself.

NOYOUTH "Poison-Free" 7". Perhaps one of the more tragic stories in hardcore history, the lead singer of this militant straight-edge band died shortly after the release of this record. It seems that his death was caused by a buildup of toxic ink residue in his body due to repeated "X"-ing of his hands. Lawyers for Nancy Reagan's "Just Say No" campaign sued to have this record pulled from the shelves, disputing this band's "poison-free" claim. Needless to say, this 7" is very, very rare.

SEPTIC DEATH "Make An Effort, Use Your Ego" 7". While the band is long gone, the legacy lives on. This re-mix of three re-mixes from the original sessions from the band's incredible 12" (alternative versions) show a band at their peak. It's like they never broke up... Or existed for that matter. Limited to only 75 all on colored. I think you can still get it through Pusmort.

SSD "Kids Will Have Their Say" 7" boxed set. The classic SSD album released as a series of singles for one slick boxed set. All of the original fire is here that could only

Greetings from the lucrative world of theft and fraud-oops, I mean record collecting! I'm Blockhead, and I'll be your host for this journey into what has become known as... The Scum-pit! I'll bet you didn't know that Kurdt Kobaine, now singing for NIRVANA, used to be in the first lineup of INST-

come from a poison free life-style. Comes with full color Springa fold out poster. A must have if you can find it... only 100 copies according to my sources.

X-RAY-SPEX/YOUTH OF TODAY "Poison Free Adolescence" CD. Having met at some Krishna gathering, Ray and Poly hit it off and began discussing their punk roots (which, like most of us, they outgrew). As a temple fundraiser, they put out this live split effort of soundboard recordings. While only 250 in existence, I understand they are still available from Revelation if you just write them.

NIRVANA "Smells Like Green Spirit" 7" flexi. Four songs recorded live on this rare bootleg. Not the best sound quality as it was mastered direct from a Certron cassette. Some of Kurdt's early Insted roots show off as he sings to a mad crowd, "Here we are, We're the straightest!" Again, only a very limited number around although I hear SubPop are in fact holding on to a cool hundred.

BAD RELIGION "Where's The Deli Tray" LP. This bootleg was recorded somewhere in Germany. Nice full color cover with gatefold sleeve. I was pretty surprised to find no music here, but just a series of taped conversations of them harassing their English tour manager about sleeping accommodations.

FUGAZI "Get Off The Fucking Stage" LP. I don't know how I feel about this bootleg seeing as I'm pretty close with lan and all. Still, this is an incredible collection of live recordings of lan dealing with the crowds and teaching them proper gig etiquette. Pretty consistent sound as this was all recorded at one gig! Limited to 250.

BRUCE PAVITT "Plays 'Teen Beat'" LP. Before SubPop, before *Op*, even before the liner notes to *American Youth Report*, there was Bruce Pavitt "Plays 'Teen Beat'". Mostly a surf/instrumental record, heavy on drums, we get a taste of things to come as midway through it becomes 'grungey'. You'd better look hard if you want to add this to your collection cuz Bruce knew even then about doing things in real limited quantities--mine's #23 of 30. Issued during the punk explosion of '79, and on a par with any Pell Mell

release.

Well, before I go, there's another area that I don't think anyone else has covered in any previous Scum-pit. And that is, just how does one remove green tape from records they acquire from Tim's record collection. I've heard from some of my straight edge friends that lighter fluid works ok, but when you have 60 or 70 records to alter, it could get pretty toxic and I'm afraid I'd get high and someone would see me. Steaming works OK, but you gotta be careful because the picture sleeves can get mighty soggy. I wrecked quite a few early Connecticut HC rarities this way, so I'll have to try the lighter fluid. I'll let you know how it works next time.



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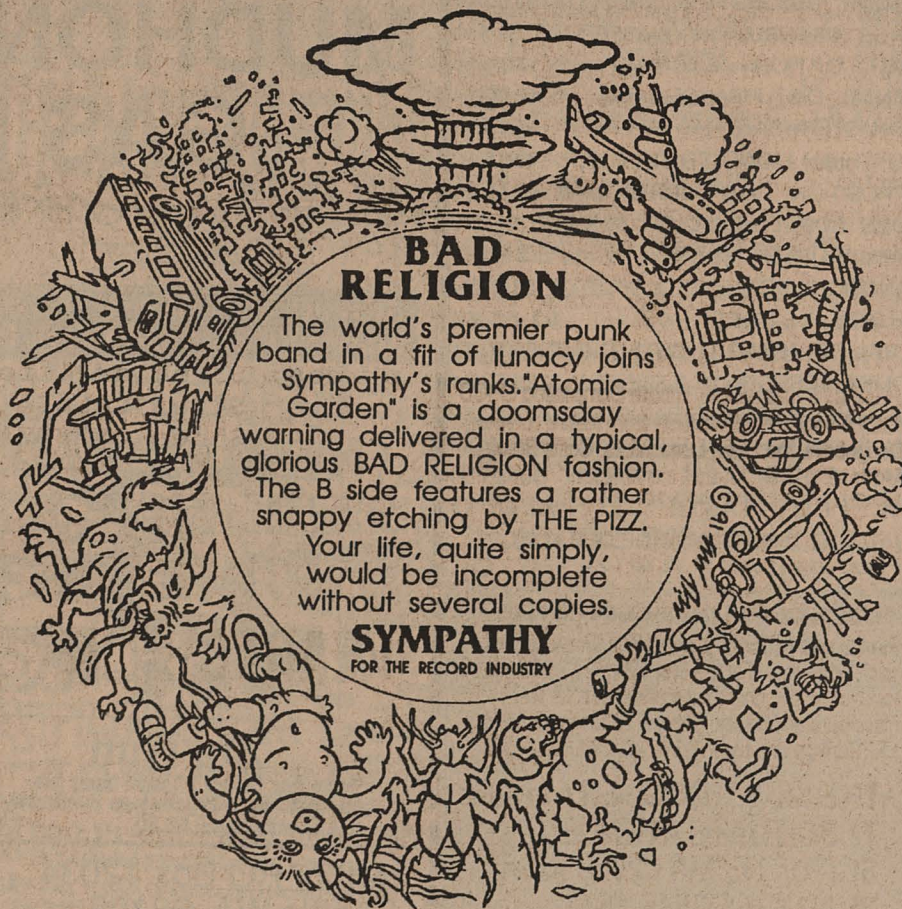
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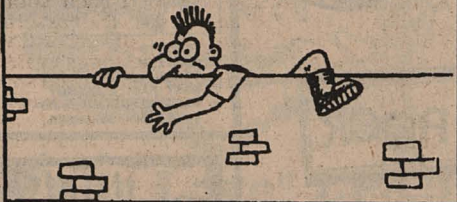
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Scene reports

GERMANY



Hello, and welcome to another scene report on what's going on here in Germany. Right now it's New Years eve 1991 and I think it's a good moment to take a look back on what has happened here in Germany during the past 12 months.

attention which they didn't deserve. The bad aspect of the media features on the racist skinheads was that other baldies thought it would be a great idea to imitate what they saw on TV, so there were dumb racist actions for a period of about two months all over Germany. The other aspect of the media features was that a wide circulation of people took a clear stand against this stupid racism. By the way, most of the baldies I was talking about are between the ages of 14 to 20 years old, so what we're really talking about here is Skindergarten that go around saying, "Let's kick some nazi asses!", which might give them some personal satisfaction, but it doesn't help to really better the situation.

What is needed here is a political solution. Officials expect about 400,000 people coming to Europe in 1991, of whom 300,000 will enter Germany. During the past years

can come to Germany and ask for political asylum. The German bureaucracy needs then about 1-2 years to judge if you can stay here or not, which means they're classified as an economical refugee. The average rate of acceptance of people is 8%. German politicians want this American system of quotas for immigrating so many people per year, but I don't know if that will be the right solution!?!?

Anyway, I thought I should give you MRR readers some more information on the background, and not just report on the racist actions and the useful anti-racist actions. Being embarrassed is one thing, but you've got to understand what's going on under the surface. We need to know and understand the sociological situation behind every event, otherwise one can end up believing in prejudices. It's only prejudices that make this Skindergarten behavior and acts unbelievable dumb.



MONKEYS WITH TOOLS

On the political side of things, we've unfortunately had a strong rise in racist actions against refugees who came over to Germany. Most of those refugees came over asking for political asylum. Much of the racist actions took place in the eastern parts of Germany. It's the part of Germany where there's a high unemployment rate and where the living space is rare. The right wing people are pissed off by the refugees who are getting this rare living space and social-aid money from the state, but simply ignoring the reason which made the people leave their own countries. So hordes of skinheads and soccer hooligans attacked refugee houses or camps; they were throwing bottles at the houses, and yelling fascist slogans; they even fired bullets at the houses or threw molotov cocktails. Their aim was to bash on foreigners for making it into the news, just for receiving the

there were only about 50,000 people coming to Germany. In the past nobody noticed that too much, as most of the refugees were staying in the bigger German towns. And at the moment, the situation is like that even in every smaller town (the kind of town with only about a 1,000 inhabitants) have to take care of 50 to 100 refugees. Now they're visual for everybody, so a certain amount of Germans feel insecure about their futures. And the right wing parties are trying to pour oil onto the fire by saying that we Germans will lose our wealth and property. But fortunately, the number of racist actions had gone down to normal by the end of the year.

At the moment, the German government is discussing the possibility of changing the foreigner laws. Changing that law would mean having to change the constitutional law. The actual situation is that every refugee

Personally, I don't think that it's a given that any leftist group won't act stupid, like the right wing baldies do. I've seen some strange shit coming out of the leftist area, too. Do some research and think before you act. Nevertheless, make sure to take a strong stand against the shit happening in your area.

Ok, what has happened on the musical side of things since my last report in MRR #100, pt 1? First of all some information on bands from my area, who were back in MRR #100 in the state of having out a demo. Now I can report that some of them have their first vinyl out. For example, there is MISERY L.C., who released their first LP in early October '91. These young fellas are on the way to becoming a Seattle type o' band. Sometimes a bit too much hair for my taste, but I'm sure there are people out there who dig this kind of

Scene reports



muzak.

On their way to releasing their first LP's are WARSHINGTON and SOVENT DRAG. WARSHINGTON just recorded their songs for their debut LP which will be entitled *First strike*. Expect some great snotty Ramonesque punk'nroll. SOVENT DRAG will be releasing their first LP on X-MIST Records, being one of Germany's finest independent record labels. Both aforementioned LP's should be out by February/March

great illustrated booklet, which makes it fun to listen and watch this band. Emotional hardcore comes to my mind here. ADD TO NOTHING. Chris Zepezauer/ Ernst-Barlach-Str.6/6450 Hanau.

cheaper to order stuff from them due to the high rise postage costs here in Germany.

Ok, let's go north a bit. To be exact, Berlin. Berlin has some great new bands. An interesting cassette I received was by a band named BAD TASTE. It's really surprising that so many cassettes have such good sound quality. To you MRR readers: all the cassettes I'm writing here about are studio recordings and have A+ sound quality. The songs by BAD TASTE are like a journey into a tortured soul. Each song develops its own intensity, so that it ends up almost like an outburst. Not easy shit for wimpy brains, I have to admit. Besides that, they have a female vocalist who make other female vocalist, like the one of L7, sound like a childish sissy. Their address is: BAD TASTE, Johnny Loser/Mahnsteinstr. 10 a/1000 Berlin 30. Another cool band from Berlin are the RATTLESNAKEMEN, who already released two LP's and a 12"EP. And now they are back with a 21 song live cassette, where you can listen to their cool melodic hardcore, and hot cover versions of songs like "Luka", "Skulls", "Denis" or "Chainsaw Massacre". RATTLESNAKEMEN/ The Bernd/Kufersteig 8/1000 Berlin 20. Of course Berlin has much more to offer, no doubt about that. For example, Megalomaniac Records just released a double LP compilation, entitled *Berlin 20 Bullets*. The idea of compiling this LP arose out of squatting a house in East-Berlin. The songs of on this comp are mostly out of the rockish section of the Berlin scene, even though you find lots of interesting songs by bands like JINGO DE LUNCH, HAPPY HOUR, LOLITAS, GUNJAH, WALTONS, SOUL 4 SALE, ANGELUS, FROG SANDWICH and various others. Meagalomaniac Records/ Hauptstr.30/ 1000 Berlin 62.

Reggae and HC? No problem, we got that, too! AMOK DREAD ATTACK from Cologne does it. They combine bits of Bad Brains and soundwaves of traditional Reggae, which make it a pleasure to listen to. Their debut 7",

RICHIES

of 1992.

Another band I'm enthusiastic about are the UPRIGHT CITIZENS, now being 11 years together. They are still so hot, like a pack of chilli peppers in your mouth. They already recorded enough stuff for several 7's, but haven't found the right record label yet. The original *Open Eyes* LP on Better Youth Organization, has been re-released in Spain. U.C. nowadays, can be described as being influenced by the Doughboys as well as a mid-era Social Distortion.

Well, being a shitworker for the Ox magazine we usually get the newest German stuff. I've been doing scene report for MRR on a non-regular basis, so everytime I did a report, I included almost the same bunch of bands. So today, I'm going to throw in some new names of bands, who really deserve some attention. First, there is a band named MONKEYS WITH TOOLS, who are coming out of the hardline squat scene based around the AK 47-Squat in Dusseldorf. Their new 6 song cassette really surprised me a lot. No stereotyped anarcho-polihardcore, instead some very hot tunes came out of my tape deck. Their sound isn't easy to describe. It's a blend of up beat tunes, combined with rockish influences, and you'll find even a song which could be a PEPPERS-original! Their demo can be obtained at this address: Drakkar Prom./ PO Box 1729/5810 Witten. One of the most promising bands, I have to add.

Another interesting cassette which caught my interest was the one by ADD TO NOTHING from the southern part of Germany. I would describe it as a sort of rocked out hardcore, which still has it's raw hardcore moments. Plus this cassette comes with a

leased on a CD instead! Listening to this cassette remains me listening to the latest Cult LP. Hard to decide which one is better. CASCADES, Rainer Hackl/ Bahnhof Str. 13/8440 Straubing.

And if you are into this music out of the dark & mysterious genre, than you should try to pick up the new 7" by the RESISTORS on We Bite Records. Two great rockish songs in the vein of Danzig can be heard on this 7", which was produced by Chicago's Ian Burgess. Ah, talking about We Bite Records and Chicago: Rotz Records (17 N.Elizabeth St./ Chicago, IL 60607-1911) are distributing and marketing the We Bite releases in the USA; besides that Rotz Records are distributing more stuff by other German independent record labels. So if you dig German music then you should ask Rotz for a catalogue. It's way



Scene reports



is entitled *Lo'em. AMOK DREAD ATTACK*. J.Store/ Zugweg 18/5000 Köln 1.

Heading over to Hamburg you're gonna find some more hot bands. I'm going to give you news on three bands from Hamburg, one being *EROSION*. They already released two LP's and are well known for their strong metallic influence, plus they are known for their vocalist, who sounds like he eats steel for breakfast. Both LP's were on We Bite Records, who are going to release their third LP, too. In December they released a promo 7", which makes bands like *LEEWAY* look like kiddies. *EROSION*'s song, "70th Floor" on this promo 7" can be called a soon-to-be-classic!

Ahm, I should not forget to mention that Hamburg always was a good place for punk rock bands. I did mention *NOISE ANNOYS* in my last report. Another very old punk band is *RAZZIA*, who released after years of silence a new LP called *Spuren*, which still delivers some real worked out punk tunes with intellectual lyrics. The *RUBBERMAIDS* are right now on tour with good ol' Peter and The Test Tube Babies, and the new LP by the *RUBBERMAIDS* is entitled *Twisted Chords*. Oh, I just found another new and promising band from Hamburg, which is *GRUSCHEN-KO*. Their first appearance were those two songs on the *Life is Change Vol.2* comp LP by Beri-Beri Records. Those two songs with a female vocalist are real worked out and full of fury and hooks, so I wish to hear more of them in the future. Other bands on this above mentioned comp LP are Samiam, Life But How To Live It? (from Norway), *SPERM-BIRDS*, and several others. Try to grab a copy if you can!

Oh, talking about the *SPERM-BIRDS*. No doubt that they are one of the most popular hardcore bands here in Germany. They felt they played too often in 1990 and 1991, so they decided to make a 9 months long pause. Vocalist Lee used the time to go on tour with his other band *2BAD*; and the *SPERM-BIRDS* had enough time to write some new songs, which they already recorded in early December. Should be out any time now. I can't wait to hear the new LP! *SPERM-BIRDS*, Matthias Gotte/Am Fursten-grag 3/6751 Rodenbach.

Coming back to my area. Our local motorcycle heroes, the *RICHIES*, released their 2nd LP *Spring Surprise* on, you guessed it, We Bite Records. Gossip says that Joey Ramone heard one of the *RICHIES* songs and he thought it was one of his own Ramones songs, so you can imagine how the *RICHIES* sound. Again I would like to encourage you to order a catalogue from Chicago's Rotz Records, as they sell the *RICHIES* LP, too.

Coming to the department of real well-known bands... the *TOTEN HOSEN*. They released a new LP entitled *Learning English*. It's a LP full of punk classics out of the late 70's and early 80's. But covering the songs weren't enough for the *TOTEN HOSEN*. Being on Virgin Records they managed it to get all the original vocalists for singing their old songs.



months I got several letters from US bands that asked whether I could help them with information about touring Germany. It seems that every year there are more and more US-bands coming to Europe. On one hand this is OK, 'cause this way I can see some of my favourite bands, but on the other hand, it still is a fact that US bands are being favored to domestic bands and makes it harder for them to get shows. Another reason why every US band wants to come to Germany is the good and fair treatment they experience over here: Good catering, a place to sleep and enough money. But if you're in a band, there are some things you should consider first before making plans to go overseas (unless you're already "famous"): You should make sure to have a record out here in Germany - either licensed by a German/European label or made available through the big mailorders. It would be a frustrating experience to have only a small show, getting paid little money (if a band is relatively unknown it is hard to get guarantees of the local promoter and you'll have to play for the door money - but it's probably the same in the US) and maybe not even making the money for the flight tickets. So here are the addresses of the most important German mail orders:

-Geld Herl c/o Till Neurath/ Leobener Str. 4 #617/2800 Bremen 33/ Fax 0049-421-210147 (just started doing some wholesale for record-shops, does mailorder and wholesale for small mail orders)
-X-Mist, Armin Hoffmann/ Meisenweg 10/ 7270 Nagold (label and mailorder, wholesale for small mail orders)
-We Bite Records/ Gonniger Str. 3/ 7417 Pfullingen/ Fax: 00497121-79507 (label and mailorders)

This way you can listen to Joey Ramone, Charlie Harper, Johnny Thunders, the Adverts vocalist etc. And the *TOTEN HOSEN* even flew over to Brazil to make the train robber Ronnie Biggs sing a song together with them. All in all this experience turned out great, so it's no wonder that this LP sells in quantities of 100 thousands.

More cool news was that a record label from my area, Big Store, are going to release the next *NOTWIST* LP. The *NOTWIST* are the German hardcore version of Dinosaur Jr.! Melancholic vocal parts combined with a almost brutal drum beat and some 70's rock-like sounding guitar makes this band a pleasure to listen to. Another record I can't wait to listen to.

Ok, that's basically about the bands which caught my attention during the past few months. My friend Joachim of the *Ox Magazine* is going to add some more stuff here. I encourage everybody to drop me a line, even just for talking and chatting. My address is: Helge Schreiber/ Dudelerstr.17B/ 4200 Oberhausen 11/ Germany. Ok, Joachim, here you go! ...

Hi! This is Joachim of *Ox Fanzine*. I'll continue Helge's scene report. In the last

ingen/ Fax: 00497121-79507 (label and mailorders)
-Fire Engine/ Wiescher Weg 99/ 4330 Mülheim/Ruhr (they're a distributor & label (Gift of Life). They deal with a lot of stores and mailorders).

O.k., here are some addresses for tour-organization:

-M.A.D.. c/o Marc & Ute/ Hagelbergerstr. 48/ 1000 Berlin 61 (they do most of the US bands like: Cro-Mags, Seven Seconds, MacL-strom, Econochrist, Gorilla Biscuits.... They're really professional, book good clubs, no commercial places)
-Dolf Herrmannstadter Jr/ Salzmannstr. 53/ 8900 Augsburg/ Fax: 0049-821-666964 (Dolf is the editor of the *Trust-fanzine* and does-tours for NoMeansNo, Fugazi and all the other Dischord bands, Chumbawumba,...)
-Paperclip Agency/ PO Box 1519/ 6501 BM Nijmegen/ Netherlands/ Fax: 0031-80-232762 (I don't know much about them. They booked Negazione last year, who are pretty big, I think)
-X'n'O-Promotion, c/o Thorsten Dohm & Frank Schienle/ Wiener Str. 11/ 1000 Berlin 36 (new agency)
-Big Store c/o Daniel/ Grobe Riedbruchstr.

Scene reports

12/ 4600 D. Mund 15/ Fax: 0049-231-356243 (Big Store is a label with lots of cool German bands. They just started booking shows and a booking agency, booked a really successful European tour for Minneapolis' Bone Club).

Write to these people and check if they're interested. Ask any band you know and meet that has been to Europe about their experiences, who booked them, what was good about their agency, what was bad. Make sure you're in close contact with your agency. Before flying to Europe make sure they really booked all the shows they claim to have booked. Better to lose some money on plane-tickets than being stuck with only five shows and no chance to make the money to pay the expenses. Make sure the agency does good press promotion which means advertising in some major fanzines. Maybe you have an European label by then, if not, ask the agency to do so. I would recommend *Zap*, *Trust* (bi-monthly), and for sure *Ox* (4 times a year). 1/4 or 1/2 pages would be OK, all 3 ads would cost you about 500 Deutschmarks/\$300-350.

O.k., let's chat about some German bands and labels. The **BOXHAMSTERS** are still my favourite German band. Though their lyrics are entirely in German you should check 'em out for their music's sake. Melodic (Noooo!!! Not the boring kind!) punkrock. They usually play with their friends of **EA 80** (no one knows what that means...) who play fantastic punkrock with influences of Sonic Youth and Joy Division. They have been around for about ten years now, and still put their records out themselves, and they're one of the bestselling German bands. **WEIRD SYSTEM**, the old label from Hamburg, just released the *Nazis Raus!* (You'll probably figure out what that means) comp with lots of old and new bands like **NEUROTIC ARSEHOLES**, **EA 80**, **RAZZIA**, **BUTTOCKS** (WS also released a complete discography of this band - all songs on one record), **SLIME**, **TOTENHOSEN**, **RUMBLE MILITIA**, **EMILS**....Excellent new 7" also by Hamburg's **EROSION**: Cool, thrashy, metallish songs that are way better than most of the lame NYC-crap like *Sick Of It All* and *Cro-Mags*. Also very good is the debut 7" of **HAMMERHEAD B.T.** from a town near Dusseldorf. Intense HC, angry and without any stereotypes. Oberhausen's **Crucial Response**-label will put out a benefit comp for the Oberhausen Peace Village where they give medical treatment to war-disabled children (like from Iraq and other places the US army kills children. They also have a "nice" collection of pictures of Vietnamese Agent Orange-fetus...). On *Share Common Ground* will be **SE** bands from several countries like *Man Lifting Banner*, *Onward*, *Betray*, *Think Twice*, *Pro-fax*....

Yow, that's it. I just can't think of anything else at the moment. If you have questions, write to *Ox* fanzine c/o Joachim Hiller/ Joseph-Boismard-Weg 5/ 4300 Essen 14. When you read this, *Ox* #11 is already out (with a 7" feat. *Rise*, *Samiam*, *Abs* and *Eight Ball*) and #12 is about to be out (with *Boxhamsters*, *Bone Club*, *Section 8*, *Subway Arts-7*"). For only \$4 surface...

Which leads me to something really bad: You Americans over there are so fucking ignorant of the world around you! The American music scene is as imperialistic as its government - so is the "underground/punk/HC"-scene. Everyone over here buys American records, fanzines and other shit, while you over there don't give a fuck what's going on in the rest of the world. You don't order German records, German fanzines, you just consume what's being presented right under your nose. So what? You can't read the lyrics? Listen to the music, find someone who translates the lyrics for you. Most of the people over here don't understand the English lyrics either... And concerning fanzines: It can be fun just to look at the pictures, try to figure out what the record review might mean, and most of the ads are in English anyway (don't ask me why!). If you want to order, just look in the

fanzine-section of MRR where most German zines are reviewed (guess why?!?). Cheers! Joachim.



If I don't do this now, then I'm liable to shelve this whole thing until the whole thing's way out of date, like my last scene report... Anyways, howdy and salute from the

Olympic Stadium from shedding a fifty-four ton concrete crosspiece. Ah, but the rent is cheap, though. And the babes are hot. But they all speak French. Damn ...

Oh yeah, music. Well, the sequel to the long awaited (and overdue) *Laches Lousses* francophone compilation album has recently been completed (for those of you who couldn't guess it ahead of time, it's called *Laches Lousses 2* and there have been promotional concerts featuring the bands, which include **LES KRONSTONS** (ver basie franco-boomtick-core with sax added), **BANLIEUE ROUGE** (think *Berurier Noir*), **RFA** (progressive and bluesy), **LES TERATOLOGUES** (cheap guitar loonies from Boucherville, Quebec, a town which probably deserves a scene report all to itself), and plenty more good stuff - nineteen artists in all, selected from over a hundred (!!) submissions. Many of these groups are represented by the francophone promotion company *Tir Groupé* (747A Guy, Montreal, H3C 1T6), who also represent other Quebecois punks-

et-a-utres such as **BARF** (speedmetal gone berserk), **AMNESIE** (old-schooler punk) and others.

KITCHEN SQUATT have also released their second compilation, even as number three is being assembled. **BARF** also make an appearance here, along with **GLAD NUTS** (song title "My Ex-Friends" says it all), **MAS-SIVE CONFUSION** (hard-core), **BATH-R O O M ORKESTRAW** (the Ramones shooting pool with the New York Dolls), **LES UNKNOWNES** (time-change rock'n'roll), and the inimitable **GRIM SKUNK**, whose soaring "Loaded Gun" shamefully overlooked when the band was assembling their *Autumn Flow-ers* cassette, is here in all its glory; alone it's worth the price of the cassette (**BARF's** *La Bastringue*, a slap happy molestation of Quebecois folk, is also a gem).



city that time forgot (but the seventies remembered): Montreal (pronounces *MOAN-ray-AL* by its inmates-er, inhabitants) Yep, this city is falling apart brick by brick and no amount of cash is in sight to relieve our plight...hell, three billion bucks couldn't keep our pitifully designed, but oh so spiffy-lookin'

GRIM SKUNK, by the way, are working on an album (and a European tour-holy shit! Lucky stiffs, them); also in the studio are funk-core pumpers **BLISS** (no Anuska, you can't have the fucking photo). The band plan to re-start the touring machine as soon as their lead singer comes back from Toronto

Scene reports



ing cock rock scene...

What else, what else...well, those INFAMOUS BASTARDS are hitting the clubs again, intent upon putting themselves back on the map after a long hiatus, as are metallic Pepperheads REVELATION ZERO. THE ASEXUALS released a new album, *Exile From Floom Town*, and packed its album-launch concert with an eight dollar admission price (with no opening band "Geez").

DBC are rumoured to have broken up after losing their deal with Combat Records, and LIZARD have been unusually quiet for some time since releasing their self-produced cassette *Invading Sickness*.

The really big draw right now is the ska-pop ME, MOM, AND MORGENTHAUER, who have been selling out venues like The Spectrum (1,000 person capacity). Their recent show might just signal the turning point, however; their fabled over-the-top live show, which has always been their ace-in-the-hole, fell flat under the weight of long, flabby stage sketches, unresolved questions which started as jokes (such as the debate over where alternative cool becomes mainstream viability - a new song entitled "The Middle Of The Road" didn't help) and an uncomfortable tension due to the Morgenthaler's wholly correct but

(pronounced tur-RON-uh by its sit-ins - uh, citizens)...speaking of which, I'd like to fill you folks in on an important tip when touring here: Montreal is a French-speaking town; I'm surprised that this would be news to anybody, but unfortunately it is), that is to say, you can live here speaking English only, but you wouldn't want to really. All the same, most concert goers have learned to accept the fact that most out-of-towners will be performing in English. If you can speak French with concert organisers, in particular, during a concert, great, they'll love you for it, but for chrissake don't try speaking French when your vocabulary barely extends thirty words and present-tense verb conjugation - it just looks stupid and everyone feels uncomfortable. The Ex put on a great show here, but that mangled intro read from a clip of paper was just too much. By the way, if you get some heckler shouting "En Francais" during your show, don't worry about it. Ignore them, everybody else does. Anyways...

Pop-core group RISE have swung a pretty nice deal with RPN Records out of Germany; the end-result is a new full-length album entitled *Rtse* (who would've guessed?). The CD version is recommended by this here critic as it includes bonus tracks such as the punchy "Lady Luck". Also just out is *Sausage Bloody Sausage*, the demo debut from BLOOD SAUSAGE, who are proving to be a much-needed kick in the behind, or face, if you prefer - for the Montreal scene. You might say they're Montreal's answer to Slapshot, with the politics - er, intact (well at least Costa uses the term 'homosexual' in his monologues nowadays, as opposed to the more obvious epithets he used to bolt out).

If I had a dime for every time I've been told that Shlonk! were/are/always will be crap, I wouldn't be borrowing so much dough from my parents for my university education. So how come they can play New York, put out a full album on Comm 3 Records (that album being *Eeee-yowl!*), and can tour Europe, just like they're doing right now as I write this? Sure they're crap, but hell, even I have to be reminded occasionally that that's not the point. There is something awe-inspiring about a band who can be so goddamned *unrepentant* about themselves onstage - compare lead singer Al's cry of "I am the spirit of rock'n'roll"

with the mid-concert stage-fright of metal-funker Slov's Kim: "I hope you like this next song" and so forth. That's what always gets

me about RISE for all their undeniable skills, their totally metal stage cool, their total aura of godforsaken Black Label fuck me I'm rich attitude... Kim always seems genuinely surprised that everyone gets off on their stuff. It's this shyness glimpsed behind the shades that lets Slov get away with so much more than most of the glower-

necessarily unpopular stand on English-speaking rights - let's put it this way: to state that an English-speaking community in Que-



CADAVREXQUIS

included on Lacnes Lousses 2

Scene reports



bec has the right to put up an English, or even bilingual signs, despite provincial French-only sign laws (which are morally wrong and illegal to boot, if that stands for anything), and to make this statement before an audience half-comprised of anglos half-heartedly applauding (the whole argument became tiringly frustrating a long time ago) and half-comprised of francophones booing with nationalist gusto (business leader Michel Bélanger on anglo author Mordecai Richler: "Foreigner is not the right expression ... I think the right expression is he doesn't belong...he is not part of the family") - it's like talking about abortion: you're either for murder or for slavery depending upon whose rhetoric you endorse (it's not that black and white, I'm afraid-Suzanne), and shouting "Kill (prime minister) Mulroney", as did the Morgentalers, is nothing but a red-faced cop-out. Nothing is proven and no one is satisfied. Hopefully the band went into this fully aware of the consequences of taking a stand, especially when they're putting up such a valuable commodity (their popularity) at stake.

I've just been re-reading what I've written and I've noticed how badly I've done in describing some of the bands (any guesses out there as to what GRIM SKUNK sound like? You wouldn't know from this scene report, huh?). This might be symptomatic of why I, along with most people I know, can't stand these scene reports. Ever notice how these things end up being faceless catalogues? I love this scene and I like seeing these bands in concert, but who out there cares? Send me some feedback via the letters page, or better yet, use my mailing address at Box 896, Kingston, Ontario, K7L 4X8 Over and out, Dave McIntyre.

ENDNOTES

Ah, the stench of self-promotion hangs in the air...in mid-March my li'l ol' punk band VELCRO SOUL will be putting on a concert opening for THE MOBSTERS (ska for hardcore ska fans), with a third band, reggae-rappers ROOTS AND CULTURE, kickin' off the show. It's kind of an experiment, but with the recent successes of the Lollapalooza festival and the Anthrax/Public Enemy collaboration on the *Bring The Noise* single, it seems that the time has come for some genuine genre-mixing in terms of concert line-ups. Mind you, it isn't a crime to want to stay isolated, but I for one, am up for some experimentation. "Miscegenation" ought to be the catchword for the 1990s.

I do a radio show on CRSG cable FM called "Sing Along With Dave"; the emphasis is on punk but I like to mix in other stuff, from hip-hop to speed metal to folk and beyond. I, along with the station as a whole, would appreciate demos. Send tapes, along with any inquiries into addresses for bands mentioned in the scene report, to "Sing Along With Dave, c/o CRSG, suite 647, 1455 de Maisonneuve Ouest, Montréal, Canada H3G 1M8.

Just in case anyone was wondering, GRIM SKUNK are a progressive hardcore live-piece band with a cool keyboard thrown into the mélange. Hopefully that will clear up any misconceptions vaguely outlined in the report; I'd hate to leave anyone in the dark.

Update on RISE: John Pastore (guitarist) tells me that the band has just recorded two new songs for an eventual 7" release (One song will be included on a free single in a new year issue of Germany's *Ox Magazine*. Expect a European tour come May or June.

I just came from a New Year's Eve concert featuring 24-7 SPYZ, along with FOLLO FOR NOW and HARD CORPS: Hiphop-Metal-Funk-Punk crosspollination in effect! I think I just might like this decade after all.

An interesting sidenote for observers of Canadian language politics: MEGALO are a Montréal hardcore band who recently submitted a demo of songs to Factor; which is government organisation that allots money for independent recording projects. It turns out that their application was turned down because, among other reasons, Factor did not

want French songs submitted for consideration ("... in the future, please don't send us French songs" was the response according to their drummer, Dan). One would assume that a government organisation, particularly one so intimately related to the issue of bilingualism so strongly encouraged by federal authorities for the past twenty years, would be open to a bilingual demo submission, but this does not seem to be the case. Whether this situation amounts to an affirmation of the Toronto bias against anything east of Pickering (or north of Steeles Avenue, for that matter), or actual prejudice - or even simple neglect - remains to be determined. And to think I spend so much time defending my fellow Anglos ... Sheesh.

One last thing...Doug Ward had a good point about scene reports not including club info (Letters Page, MRR 104). Lord knows it's hard enough getting bands to play Montreal (Yo Burlington, Vermont, stop stealing the big acts, there's plenty for everybody).

Anyways, contacts:

Foufounes Electriques: the big fish in this small pond; alternative, yes, but they're biased against local acts (which actually plays in favour of you, the touring act); a bit corporate, but they get the job done. Note: they insist on bands finishing at 11:00 PM so that they can clear the dancefloor, and they penalise heavily any act who plays past curfew: 87 Ste. Catherine Est; (514) 845-5484.

Jailhouse Rock: non-descript, open to most music; unfortunately, it's up to you and your Montréal contacts to do the promotion: 30 Mont Royal Ouest; (514) 849-3030.

Terminal Showbar: Bigger than the above, and better located; all the same, be careful when you try to get paid, as the manager doesn't like paying people. 1635 Ste. Catherine Ouest; (514) 937-7401. The same number also gets you STATION 10 (2071 Ste. Catherine Ouest), which is much smaller, but easier to book. The Terminal does its own promotion, but for Station 10 you'll need some local help.

Cafe Campus: a good-sized venue; how open they are to heavy acts is debatable. 3315 Queen Mary; (514) 735-1259.

Another good number to have is that of CKUT FM, McGill's Radio station (514) 398-6787; also there is CRSG Cable FM, Concordia (514) 848-7401.

If one can't help you out in pointing out local venues or local acts to play with, the other might. Happy hunting!

CONNECTICUT



I just finished a half a bag of candy corn and I'm feeling mighty good, so I decided to fill you in on the happenings of the Nutmeg state...Connecticut.

Most of the cool shows and shit like that have been at one cool place. It is the house of Vandal Children records head honcho, Charles Krich. Homeboy Chuck puts on some supra cool shows in his basement where tons of bands play and if you're in the area and want to check out a place with cool people, cool bands, bully bouncers (hal) and just an overall rad ass environment, write or call the man at 183 Prospect St./ Willimantic CT 06226. Oh yeah his digits are (203)456 8874, call him for bookings or just to see who's playin and shit.

Another thing about Charlie that's really cool is his label, Vandal Children. It just released the BIG GULP seven inch. That little ditty I just mentioned is available for three and half bones to P.O Box 260805/ Hartford CT 06126-0805. I will tell you this, I saw BIG GULP a few weeks ago and they shredded my ass. I was amazed by the ruthless intensity of these four individuals. Yowza.

Also on that label are MI6. They rip it up with their cool ass melodic punk which reminds me of a crazier Samiam. I love those guys. Their seven inch rips and they just recorded a full length LP with Greg from MAUDE, double Yowza.

REKCUFREHTOM are the coolest band to live about four streets away from me. They have a demo coming out and some vinyl too. They rip shit up, especially when they play "Schlitz Shitz" or that song about the A-Team. It's cool cause two of them are brothers and they are all good friends of mine. If Filth had a sense of humor and played a little cleaner music they would be called REKCUFREHTOM. At the same house there are a bunch of other bands like CINDERBLOCK, ODERA-



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MA, and the newest one YOUR ASS. Write to them at: Kev/ 180 Wells St./ Manchester, CT 06040.

I do the deeds of playing the

last tape "Kiss This" and I can't say that I heard much from them since. I saw Jay and the crew at a show a while back and they seemed w a y optimistic

drums for MAUDE

I like us, well put it this way, cross Screaching Weasel and Naked Raygun and some other cool bands and an obnoxious lead singer, that's sort of what we are like. We have a seven inch coming out on Vandal Children. We played a wicked bad show recently, that's o.k, the show was at Wesleyan college with Nation of Ulysses, Born Against, JACKACID, and STEPBAC. Speaking of that show, JACK ACID are sort of from CT, Ernst and Elspeth go to college around here. They are wicked punk and they too have a seven inch on Vandal Children. Jeepers.

BIG MISTAKE are supposed to release a seven inch on some label soon. They play cool melodic hardcore and are cool people as well. Call Gabe at (203)224-7071 for the rundowns of that wacky group of hooligans.

GUNK just put out a seven inch on that label that just released that Separate Peace and Junction split deal in Pennsylvania. I forgot what it is called but I heard a tape of it and shook my booty all around the room. I liked it, sounds like Jawbreaker.

FORKLIFT are cool. They played at Chucks awhile ago and I liked them. I saw the bassist, Lee, at an animation festival last night (now awhile ago) and he said I dance funny. Little does he know that I was one of the original Solid Gold Dancers.

Farther west of here is where a lot of the Danbury bands that I'm not too hip on dwell. I saw that band ONION and I liked them a lot. They've got some vinyl out which is advertised somewhere in the pages of this zine right here. Also from that area are GNU FUZZ, HED and stuff like TPOS, the store that is, which seems really hip.

What ever happened to the MCKNICKNIX? They have upcoming vinyl and shit. I like them. They put out that

HAROLD

tic about their new stuff.

H m m m , Unfortunately the rumor that I refused to believe is true, the MCKNICKNIX broke up.

BIMBO SHRINEHEADS are still kickin. Man oh man, last time I saw them, I was bamboozled by their stage antics. If you wanna see a band that you'll never forget, go see BIMBO SHRINEHEADS.

DEFORMED CONSCIENCE are rad as shit. Political manic thrash that you can get down to. I think it's way cool that they care about shit so much at such a young age. Keep it up, holmses.

SORRY EXCUSE are supposed to be fresh as hell. My pal Jon says that their stuff is reminiscent to early Lemonheads. I see the bassist, Andy, when I'm skating around the library in Manchester. They play in their birthday suits, they must get cold.

MUCK is a local funk outfit. Most of the members of this bunch are in my classes at high school. They are really cool dudes and Brian is cool because he fills me in on what goes on in our mythology class. I haven't heard of them this moment, but I heard they are hip.

Well I'm cutting the shit early cuz I

wanna get some more grub. As far as zines go there's Son of Shit which is run by my pal Jef. All I can say about this zine is that it is way punk and if you've got any greenbacks, I suggest you pick one of these hot tamalis up at: 150 Birch Street/ Manchester, CT 06040.

Next comes the one and only Fun with Cows run by my swell friend Jon "ralph malph" Bartlett. It's a really rad zine, this issue past had Fugazi, Blatz and Tonka. He claims that his next issue will be a scorcher. He's great, he sings for MAUDE and is just an overall rad dude. Write that homeboy at 25 Majus Circle/ Ellington, CT 06029. There's only one problem with Jon and I, being in the same band and being rival zine editors is kinda fun. Everyone knows that his smelly rag is for the shitter and should give up, cause both Jon and I know that my zine is way better. Just kidding. Yeah boyeee I run Stud. It's pretty damn cheezy, but it has interviews with Jawbox and Juke in it also some board game reviews. Write to me about the video zine because contributions would be cool. Oh yeah, one band you should lookout for is GOOFUS. Hey if you have three bucks, buy that damn Fury record from THD. It's fucking psycho angry shit. Well that's it. Late, Steve Dore/ 46 Bruce Rd./ Manchester, CT 06040 (203) 649 2725 (call for bookings and general shit-shooting.ciao) P.S if this shit seems a tad bit outdated...sorry. Lots of problems with my stupid word processor and shit. Why don't you write your own then you scallabojo. Love, Steve.



St.Petersburg (ex-Leningrad). The "social/political commentary" can be the most difficult part of the scene report if you live in the (former?) Soviet Union. The situation seem to change so quickly, that whatever I write could be irrelevant by the press time. You wake up in the morning, switch on television and learn that Gorbachev is "ill" and we are going to have the "order". Now, after the failed coup, the communists are not longer in power (except for some regions), although the communist mentality often prevails. It seems that nobody can do anything about the economic situation that keeps worsening. The rouble is still unconvertible, and, with the current exchange rate, the average monthly wage in Russia equals a ridiculous sum of about \$10. (Of course, prices for the most necessary foods and goods remain rather low, by the Western standards, but almost everything seems to be in a short supply and rationized). In the close future the authorities are going to loosen prices, the consequences being totally unpredictable. The social tension is quite high, making some predict a total civil war. Nevertheless, at least some of the primal Soviet fears seem to have died. The feeling of being under surveillance, familiar to many, has at last gone (well, almost), and one can speak over the telephone or express oneself in letters quite openly, which is a big deal in itself. The following is the St.Petersburg scene report that I started to write in Leningrad.

Writing this, it is impossible to avoid the word "changes", so it has to be mentioned maybe a bit too often. At last they can be heard on radio waves. By 1991 there appeared independent (meaning "not controlled





by the state and party") radio stations distributor of underground Russian music, owns a massive catalogue of hundreds of "tape albums" and live recordings.

In early March, Leningrad Rock Club celebrated its 10th anniversary with a huge exhibition, "Realities of Russian Rock", and the 8th Leningrad Rock Festival. From 7th to 14th of March 35 local acts performed in Leningrad Rock Club and Yubileyny Sports Palace.

Less conventional bands could be heard in February at the New Tradition festival, although some of them took part in both. New tradition was launched this year with DVA SAMOL-YOTA, DRUZYA MENDELEYEVA, PREPINAKI, FRESKI, KOSHK IN DOM, DURNOYE VLIYANIYE, TOTAL JAZZ BAND, SOLUS REX, VINO, VNEZAPNY SYCH, BEGLETS, POSTORONNIM VILLI, BELOMORKANAL, TUFELKI DLYA ZOLUSHKI, BUKVA "O", STIL, PETLYA NESTEROVA and PUPSY participating. Hopefully, the festival is going to be continued.

Before dealing with St. Petersburg groups, a few words must be said about Siberia, which presence is still strongly felt in Leningrad punk/alternative scene.

Despite the rumors, circulating since late 1990, GRAZHDANSKAYA OBORONA (CIVIL DEFENCE), the most prominent of the Russian punk groups, has not split. Their current line-up is Yegor Letov (lead vocals, guitar), Kuzya Uo (bass, vocals), and Jeff (guitar). Not active since *Pryg-skok* tape album (finished in July 1990 and distributed as YEGORIOPIZDENEVSHIYE), now they are at home in Omsk working on a new album tentatively titled *Sto Let Odinochestva* (Hundred Years of Solitude). Recently they signed a contract with Erio label according to which

bers of GRAZHDANSKAYA OBORONA who had often traveled together with her, played at the same concerts and backed her both live and on tapes, compiled and mixed a posthumous album of her '90-91 songs recorded live and at the rehearsals, overdubbing bass and drum parts where required. The recording is titled *Styd i Sram* (For Shame). It is going to be released by Erio label, as well as Yanka's previous 4 tape albums, starting from her first acoustic tape, *Velikiye Oktyabri* (Great Octobers) (1988). Yanka's (full name is Yana Dyagileva, born in 1966) played sort of folk-rock songs with punk backing and interesting lyrics. Despite her popularity, she kept a low profile, refusing to grant interviews and participate in commercial activities of any kind.

Now the St. Petersburg scene. DURNOYE VLIYANIYE (Bad Influence) which is a three-piece since the summer of '90 when the vocalist, Sasha Skvortsov, quit) recently finished their first LP with a new line-up. It has no title as of yet. Drummer Igor Mosin also works on underground video magazine (maybe the first of the kind in the USSR), *Toltek Video*, Volume 1 that appeared earlier in the year include videos by MONUMENT STRAKHA, Vadik Monroe, NE ZHDALI, DURNOYE VLIYANIYE, TOTAL JAZZ BAND, and others. Write to: Igor Mosin/Vitebsky pr., 81, korp. 2, kv. 40/ St. Petersburg 196233. Tel. (812) 1278694.

Despite their impressive back catalogue consisting of about a dozen of home-made tape albums recorded between 1983 and 1987, NARODNOYE OPOLCHENIYE (People's Territorial Army) have not been in the studio lately. (Except to record a track for a Soviet-Dutch compilation double record, *Next Stop: Rock'n'Roll - Laika?* in 1989). However, they

yet, at the present moment there are 7 groups considering themselves members: MONUMENT STRAKHA, FRUKTY I PISTOLYET, NOZH DLYA FRAU MULLER, DURNOYE VLIYANIYE, 17 PILOTOV V OGNE, DEAD HIPPIES. Write to: Ilya Bortnyuk/ul. Shevchenko, 28, kv. 53/ St. Petersburg 199406. Tel. (812) 3555001.

BUKVA "O" (LETTER "O") has changed its line-up, style (now described as "a cross between Joy Division and Stray Cats") and, consequently, name, the new one being NOZH DLYA FRAU MULLER (KNIFE FOR FRAU MULLER). They have a new bass player, Ilya, and perform as a four-piece with a drummer Miksher (best-known for being in NARODNOYE OPOLCHENIYE), who returned after a period during which the group had to use a drum machine. They hope to record their new set of songs this fall, but have already distributed a tape, *Vesolye Bormany* (Merry Bormanns), as NOZH DLYA FRAU MULLER. Write to: Oleg Fomchenkov/Ogorodny per., 2, kv. 33/ St. Petersburg 198097. Tel. (812) 2520788.

There are still new fanzines. In St. Petersburg there are two new photocopied publications, *Novaya muzyka* (New Music, 1 issue published) and *Vinilovyy narkoman* (Vinyl Addict, 3 issues published). Unfortunately, our *RO* fanzine has stopped, so now I write on Novosibirsk's *ENSK* monthly 16-page publication and (occasionally) participate in local Radio Baltic shows. Still, we are preparing a new project at the moment, that hopefully will appear soon. Please, write: Sergey Chernov/PO Box 30/ St. Petersburg 192282/Russia.

MONUMENT STRAKHA



about 10 GRAZHDANSKAYA OBORONA tape albums are going to be released on vinyl before long. Among the first planned releases are *Pryg-skok* and a double album comprising three G.O. tapes from 1988, *Kak Zakalyalas Stal* (How the Steel Was Tempered), *Vsyo Idyot Po Planu* (Everything Goes as Planned) and *Boyevoy Stimul* (Combat Incentive). At the moment Yegor Letov is strictly against concerts, claiming that he is not going to plag live in the near future, neither with the group, nor solo. The last G.O. concert took place in Tallinn, Estonia, in April 1990. Write to: Yegor Letov/ul. Osminina, 5, kv. 44 / Omsk/Russia 644059/ Tel. (3812) 371762.

Sad news about Yanka. On May 9th she drowned under unclear circumstances in a river near Novosibirsk. Yegor Letov and mem-

bers of GRAZHDANSKAYA OBORONA who had often traveled together with her, played at the same concerts and backed her both live and on tapes, compiled and mixed a posthumous album of her '90-91 songs recorded live and at the rehearsals, overdubbing bass and drum parts where required. The recording is titled *Styd i Sram* (For Shame). It is going to be released by Erio label, as well as Yanka's previous 4 tape albums, starting from her first acoustic tape, *Velikiye Oktyabri* (Great Octobers) (1988). Yanka's (full name is Yana Dyagileva, born in 1966) played sort of folk-rock songs with punk backing and interesting lyrics. Despite her popularity, she kept a low profile, refusing to grant interviews and participate in commercial activities of any kind.

plan to record an LP this fall. Write to: Vadim Sneygov/ul. Khalaturina, 4 / 1, kv. 56/ St. Petersburg 191165. Tel. (812) 3151082.

MONUMENT STRAKHA (Monument of Terror) existing since 1987 has become wider-known



East Bay Today: BLATZ has broken up after recording a few new songs including a cover of the infamous SOUP incarnate Buggerall song, "Learning How To Smile," for the new Lookout Records double LP comp which is funny because the original version appears on Very Small's *Very Small World* double LP comp. RANCID is the new outfit from Lint and Matt who both used to be in some band that played Ska and Punk. They've played only one show, a party at the Pink House a.k.a. Genoa (because its on Genoa St in Oakland, you fool). They do a Negative Approach cover. Speaking of Genoa, it seems that inhabitants of the spray-painted, rubble-strewn palace of pink



Scene reports



there for a while. Another plus is that it's right by the renowned Big House on 54th St. The Big House has steadily remained an intrinsic institution to East Bay Punk despite Josh YELLOW #5's claim that, "This is not a punk house." Sure it's clean for a punk house but what about the fact that members from SAWHORSE (RIP), GLEE CLUB, YELLOW #5, SPITBOY, BUMBLESCRUMP, GOOD GRIEF, and BRAIN TOURNIQUET have resided there. Labels run by people that live or have lived there include Footlong, Piggly Wiggly, Bobo, Shred Of Dignity, Disaster Productions, and Lookout. If that isn't punk, so what, it's still pretty cool. I didn't even mention zines that come out of the fucking house...

But speaking of zines, the new *Word-burger* 16 is out and if you see Boris at Gilman St. buy one. Speaking of Boris, he put together a really cool video with Gabby called *My New Tattoo*. It has live footage of NEUROSIS, BLATZ, JACK ACID, and other weird shit. When it's completely finished, it'll be on sale. *Tales Of Blarg* recently issued #4 which is hella big and twice as rad. *Big Duck* has been in stasis since Thadicus moved to the East Bay but might be out any time now, which also goes for my rag, *Puddle*. #7 due out soon with too many pages and too high of a

price.
Cool
thing
about
zines
is
that

might be kicked out quite soon. Past and present residents of said abode include, Anna Blatz, scenesters Spider, Zoe, Salerinda and some people I don't know from New Mexico. Oh yeah, Aaron Cometbus has made it his home (until its demise) upon his return to the esteemed East Bay. Features include no electricity when it rains and a phone that doesn't dial out. The aforementioned Aaron is allegedly working on issue #27 of *Cometbus*.

Other bands that are no more: CRINGER. But not too worry, J CHURCH, the newest pop-punk sensation, has charter Cringer members Lance and Gardner. Harry Cringer is now in GOOD GRIEF, another great-yet-unnoticed band that also features Pete from Blacklist, who now also puts in time at Mordam records. BUMBLESCRUMP is another new band that is almost good and is worth checking out, if for nothing else, for their pamphlets and ideosyncratic "doctrine-ology." FIFTEEN who are not new, have added another member, Rich Lucky Dog, on bass. This allows for both Jack and Jeff to focus on guitar. I saw them at the Little Benicia House on New Years Eve and it sounded pretty cool. Also playing at said party was FUZZZONE who, despite having Paul Curran, formerly of CRIMPSHRINE, as a member, and seeming fairly punk have proved to this writer to be too pop not enough punk. But some go for that, right?

New places to play? The Paradigm Studios in south-east Oakland has been regularly putting on shows for quite some time now. Although attendance has been sporadic, the shows there are cool and the place features the only beer vending machine. Bands that have graced Paradigm: ECONOCHRIST, MONSULA, JAWBREAKER, BUMBLESCRUMP, SAMIAM, WYNONA RIDERS, to name a few. Your Place Too on Martin Luther King St. in Oakland has been having a good number of shows recently with the likes of these shits: SPITBOY, ATTITUDE ADJUSTMENT, ECONOCHRIST, Citizen Fish, FIFTEEN, WYNONA RIDERS, and some others that I can't recall. It's cool though because it seems as though the shows are going to continue happening

Comic Relief in Berkeley, on University Ave., takes fanzines to sell and buys copies up-front. Just go in and ask to talk to Josh, he seems to be most down with that kinda stuff. Also Comic Relief is the best comic book place I know of. It's big and has everything I can think of wanting. If you like comics...

In lieu of the frightening possibility that all Winchell's Donuts are slowly being converted into Piza Huts, the East Bay punks meet every Tuesday night at the Winchells in Albany to plan various underhanded schemes for the demise of the system, stealing xerox copies, and generally to hang out and shit of that sort. If you're around that area, stop in. Records? SPITBOY, WYNONA RIDERS, and JUKE are all putting out 7"s on Lookout. SCHLONG just finished an LP for Very Small. The unnamed party who put out the *Where Are They Now?* comp. might get sued by Warner Bros on behalf of L7 at the alleged solicitation of Jello Biafra who was mad because he was on the record as well as NO-MEANSNO who are on his label Alternative Tentacles. Yuck. (if it's true!)

GREEN DAY are back from their tour of Europe any time now and the next plan is America again, and then (?) Japan... SAMIAM is working on another European Tour set for March or so. And THE MR T EXPERIENCE besides the any day now release of their new LP want to get to Europe soon too. Lawrence Livermore is conducting

his own tour of Europe without a band or speaking engagements or anything! 23 MORE MINUTES broke up and Tommy, who was also in YELLOW #5 just up and went back to New Mexico. GRIMPLE are from New Mexico but now reside in Oakland. They've been playing a lot lately and hellof people like them. I think they sound like OPERATION IVY without the ska parts. The INSAINTS are reportedly looking for a drummer and bassist. Horrible news: THE MUMMIES broke up. They have a split double 7" due out soon (with THE WOLF MEN) and supposedly have a whole unreleased LP recorded with no label. They may put it out themselves and sell it for as cheaply as humanly possible, two or three bucks. Wow. THE VAGRANTS don't play enough but have just recorded a new demo tape at Gilman St.

Speaking of Gilman, it seems that the club was in serious jeopardy. The Board Of Adjustments won't grant Gilman the ability to advertise shows locally, and due to police complaints and concerns, threatened to take away the clubs Use Permit. At a hearing it was decided the club could stay open, but there can't be "ins-and-outs" at big shows!

STRAWMAN, from San Francisco, featuring Tommy Strange of FORETHOUGHT and SWOLLEN BOSS TOAD, finally played somewhere that I, a terminal minor could see them. And they are awesome. They will play Gilman too, which means more "kids" can check them out. I saw them at the deeply underground Kommotion in SF. The Kommotion is sort of a West Bay Gilman except that



more adults go and they put on diverse selection of shows, not just punk shit. They also sell beer there, which when I was there was bad but could be good for some. It's also near to Epicenter, and so if you're in the neighborhood, you should go over and get a show schedule or something. Very creative atmosphere. Oh yeah, and Epicenter

continues to be THE record store of da punks. Despite trifling controversies, I think everyone who cares in the Bay Area knows this. FILTH has fallen and they can't get up. Jeff and Lucky from FIFTEEN have a new house in Richmond with a fireplace. If you have any wood, bring it on over. South Bay's SLEEP have released their LP on Tupelo/Very Small. It's good, very slow, harsh shit. JAWBREAKER is working on an LP for Tupelo due out sometime. Eggplant is working on an *Absolutely Zippo* compilation tape with THE VAGRANTS, DOWNFALL, FIFTEEN, PAXTON QUIGGLY, BLATZ, and others. More info on that next time. PINHEAD GUNPOWDER should have a 7" out soon on No Reality Records and are practicing to record more and play shows. SAWHORSE will have a 7" out on Santa Barbara's Ebullition Records soon. PRICK is a new band from Berkeley with Rich Juke and Sasha Spent. DELIGHTFUL

Scene reports

LITTLE NOTHINGS is another new band I haven't heard. I could draw conclusions from the name but I won't. NEUROSIS is now on Alternative Tentacles.

So, anyway that's an incomplete view of the East Bay and my insights into a few other things. Thanks are due to Robert Eggplant and Joel Wing who gave me a lot of bits. Only some of which appear here cuz I lost my notes. Ug! Chris Appelcore

Nob Hill scene report: People outside of San Francisco seem to think that all the punk rockers either live in the East Bay or the Mission District or (god forbid) the Haight. Well, it's high time that someone set the record straight. Here, high atop Nob Hill, one of S.F.'s oldest neighborhoods, the punk/hardcore scene is literally thriving! Punks and skins can be seen walking around Union Square all times of day and night, taking a cable car to Fisherman's Wharf, or just hanging around at Trader Vic's (who are starting to have shows starting on April 1st with LESS IS MORE and ALL YOU CAN EAT).

Speaking of shows, there's been no lack of amazing gigs here. The Sir Francis Drake is starting to have shows again. The first one was in December with FILTH and the newly reformed YOUNG & USELESS. The Sub Pop/Am. Rep. bands prefer the Top Of The Mark, located on the 35th floor of the Mark Hopkins International Hotel at Jones and California. Recently, the Fastbacks, Gas Huffer and Tar played to about 1,500 punkers, all in tuxedos. A lot of people seem to think that CRINGERS's last show was at the Chameleon, in the less than fashionable Mission District, but the fact is after they finished they drove over to the Fairmont Hotel and played in the Tonga Room 'till 3 AM! It was amazing—they came out on a barge, Lance in a grass skirt! They played for hours doing Pagans and Zero Boys covers! Shame on you if you missed it!

Yea, the punk thing has really caught on. I knew that things were happening when Herb Caen started writing long editorials about what early 80's hardcore meant to him. Then, when they had "punk day" at Macy's and employees dyed their hair either green or red,

I knew HC was back and here to stay!

So don't believe the East Bay hype! Nob Hill punks rule all! Besides, Allied Records is headquartered here—you can't get punker than that. Write c/o Mikey Bastard/P.O. Box 421219/SF/CA 94142.



Greetings from the Shakleton Ice Shelf. I don't think there has ever been an Antarctica scene report in MRR before. As a matter of fact, I'm sure of it because *I am* the Antarctica scene! There aren't any shows. There aren't any clubs. There aren't any other punks. Just me. So, I guess you could say the scene sucks here. No touring bands ever play here. I heard Bad Religion was going to play here but it was nothing but a rumor. I was disappointed but then I realized I started that rumor.

There have been a lot of great Antarctic hardcore bands over the past couple years. THE SHIT TWINKYS is a legend around here much like Minor Threat is up North. They were the first punk band here and have always been one of my personal favorites. Of course, I was in THE SHIT TWINKYS. Actually, I was the only member of THE SHIT TWINKYS, but that didn't stop me from cranking out some of the most thrashing hardcore on this continent. I sang as well as played bass, guitar and drums for this band. The only drawback was I couldn't play them all at once, so on each song I had to choose which instrument was the most appropriate. Some of our best songs were "Fuck Snow", "Cold and Bored" and "I Hate Chess". In October of '88, THE SHIT TWINKYS broke up because I felt we were going to get too popular and I didn't want us to sell out, so I went my separate way.

In the summer of '89, I kicked some life

into our stagnant scene by starting a band called I.H.C. (I HATE CHESS - inspired by the classic SHIT TWINKYS song). We played totally fast thrash like Fear Itself. I sang and played bass and drums. I was going to play guitar, but it was lost on a fast moving ice floe. It just wasn't the same without the guitar, so I.H.C. didn't last long.

Many moons later, my guitar was recovered and defrosted resulting in the formation of a band called JADED MAMMAL. We played thoughtful punk like Rites Of Spring. We disbanded after nine months because I broke a string on my bass. There isn't a guitar shop within 800-1,200 miles of here, so basically we were screwed and broke up soon afterwards.

Recently, I've gotten heavily into noisy bands like Naked City and Seven Minutes Of Nausea. In November of '91, I decided that a bass guitar wasn't all that important in a band, plus I couldn't get strings if I wanted to. Anyway, I started a band called NAPPY DUGOUT. I sing and play guitar and drums. It usually doesn't sound too noisy with me only playing one instrument alone. So, what I do to make NAPPY DUGOUT totally "brutal" is I set up my equipment, then while screaming at the top of my lungs I smash the drums with my guitar. We played a show once on my front porch. Nobody showed up, but I think during our last song I spotted a manatee in the distance.

NAPPY DUGOUT would like to be on any compilation records or tapes or in any zines who want to interview us. We would really like to get on Dischord. If you want to hear us, send a blank tape and a tape recorder so I can record some songs for you. Any touring bands who want to come here should contact me. I can arrange at least one show and give you a place to stay, plus I can arrange for NAPPY DUGOUT to open the show. I'm also interested in trading flyers. I'm looking for cool Misfits, Minor Threat, and Sex Pistols flyers. I can trade rare SHIT TWINKYS and I.H.C. flyers (I have them all). Anybody who wants to write, please do. I need pen pals. And send food and blankets, too. Thanks. Chumby Liehr/Shakleton Ice Shelf/Antarctica.

Not to be outdone by Profane Existence on the "punk as fuck" meter, we've decided to add this feature to the magazine. Now all you alcoholics will be properly represented here on the pages of MRR!

This month's drunk is Tony Mengis, of the Portland band DEPRIVED. Here he's demonstrating one of Portland's favorite pastimes known as an Alcoholocaust. I'm sure you get the idea. Photos and captions were contributed by Justin and Keyth. Thanks guys.

These brave folks have stepped forward to get the ball rolling, so we'll be expecting to get the low down on all the alcoholic adventures...include your photos and a description of "the drunk". Drink and Be Merry!

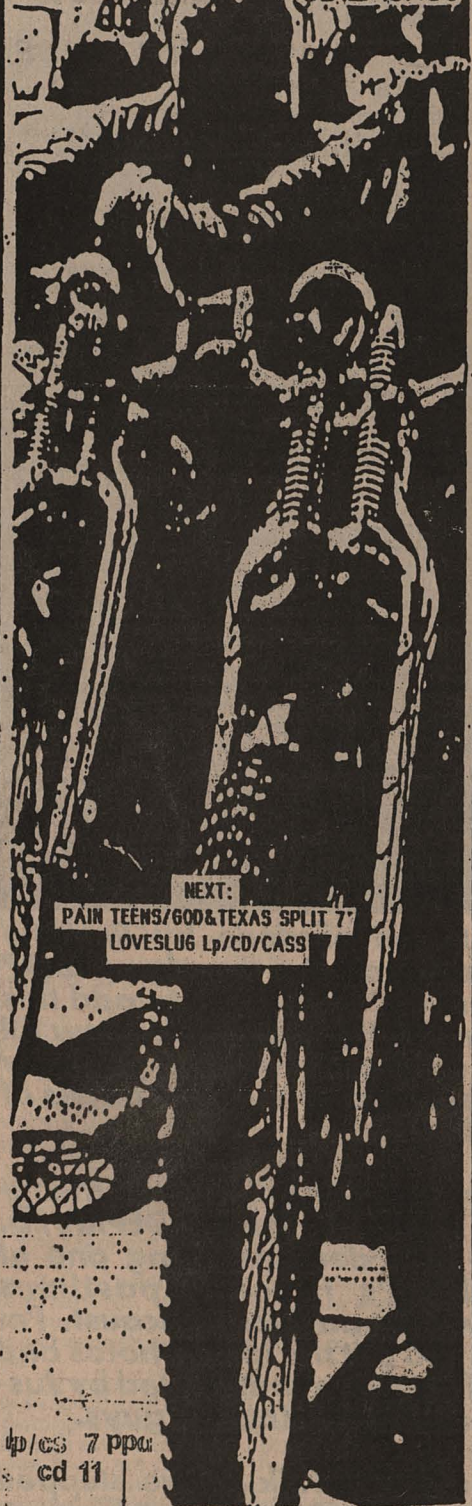


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500 years of genocide and resistance

On Jan. 3 in New York, some 100 Native people and supporters began a 3,000-mile "Walk for Mother Earth." They undertook the journey to Nevada in support of people of color and indigenous people's right to self determination.

The walk will call attention to many issues. These include the demand to free Lenard Peltier and for the U.S. government to honor the 371 treaties it has signed and broken with indigenous people. It will also raise awareness of U.S. history from the viewpoint of the Indian nations.

A major demand is to stop nuclear testing in all countries. The walk will end Oct. 12 on the land of the Western Shoshone Nation, where the Nevada nuclear test site is located. By testing over 700 bombs on the site the U.S. has violated a treaty with the Shoshone and made the reservation the most heavily bombed area on earth.

The walk also supports the Dinch (Navajo), who are fighting U.S. government attempts to relocate them off their land. And it's in solidarity with the Cree and Inuit, who are fighting to stop the James Bay II hydro-electric project in Quebec which, if completed, would flood their ancestral homeland.

The "Walk for Mother Earth" is the first of a series of events raising similar issues that are scheduled to take place in 1992 to protest the imperialist celebrations of the Columbus quincentennial. In March a walk from Fairbanks, Alaska, will end in Mexico City. And in April, a duel-start relay leaving from both Argentina and Fairbanks will arrive in Mexico City at the same time.

The event follows a major continental conference of indigenous peoples held last Oct. 8-12 in Guatemala. It included some 700 representatives of 240 indigenous groups from 28 countries. It culminated in a march of 40,000 indigenous leaders, students and unionists through the streets of Quetzaltenango, in the heart of the Maya territory.

The New York Committee of the continental movement called "500 Years of Indigenous, Black and Popular Resistance," will demand that Mayor Dinkins do what Berkeley, California did: cancel the Columbus celebrations and declare October 12 "Indigenous Peoples Day." Feb. 6; Feb. 13, 1992

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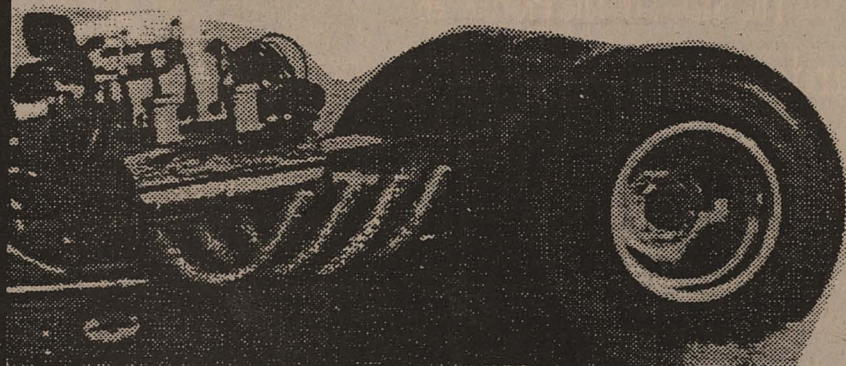


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Just when I thought that punk was R.I.P'ed, this absolutely FANTASTIC release lands in my hands. I hope that this band finds a way to get their sound out to more people, as this record is limited to 500 pressed. Three guys and a girl vocal-ist with some of the freshest (both lyrically and musically) Punk Rock I have heard in a while. EVERYONE needs to hear what they have to say! I heard that they have made a deal with "Arckent Records, so watch the local bins closely. -Thom

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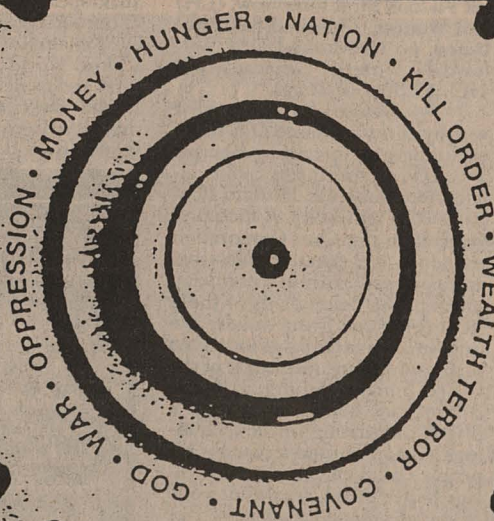
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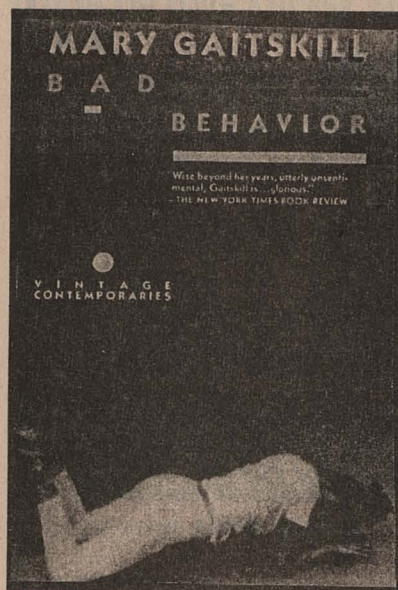
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BOOK REVIEWS

Reviewers: Lance Hahn (LH), Alice Nutter (AN), Joe Donohoe (JD); Editor: Harald Hartmann



Mary Gaitskill, *Bad Behavior*. [New York: Vintage Books, 1988]

I have to admit, I wasn't one of the hip people who knew instinctively that Mary Gaitskill was one of the hippest writers of our time. I'm sorry. I didn't know about her "razor-sharp brilliance which cuts through our pieties to the raw nerves."

No, I just read this book a couple of weeks ago. To be honest, the only reason I even heard of her was because Jenifer Jason Leigh mentioned her during an interview with Rolling Stone. I love Jennifer Jason Leigh (I know, that's pretty corny) so I figured I should check this book out.

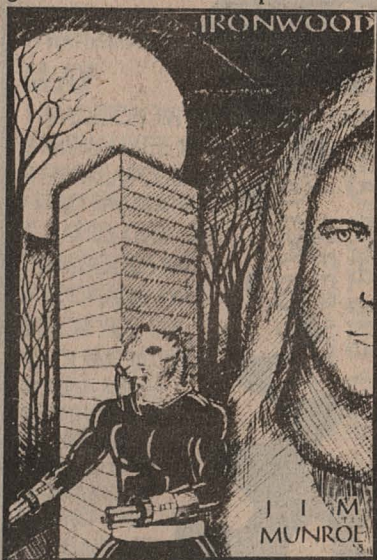
Nine short stories. Not exactly what I would call positive stuff. The main idea here is deception and submission. Not the kinds by choice. But the kinds that get woven into your personal fabrics and can't be ignored like a bloodstain.

No, it's not the most original idea. But there's a different kind of thinking going on here. For most of these stories, there's no resolution. There are no happy endings. There are no "rising to the challenge"s. No examples of the unstoppable human spirit.

Not very fun reading, huh? But who believes in that stuff anyway. I'd rather believe in these characters who's only common denominator is how they suffer, suffer, suffer and then roll over for unconditional love like a lost puppy.

Each melancholy story is made digestible by a dash of humor. Not shallow, cynical humor. But the kind of laugh you have when you lose your footing on a crowded bus.

So *Bad Behavior* was my introduction to Mary Gaitskill. From what I gather, she also has a novel published. I think I'll look for it tomorrow. (LH)



Jim Munroe, *Ironwood*, (self-published, 66 Greyhound Dr./ Wilfordale, Ontario, Canada, M2H 1K3. \$2.00ppd) 76pgs.

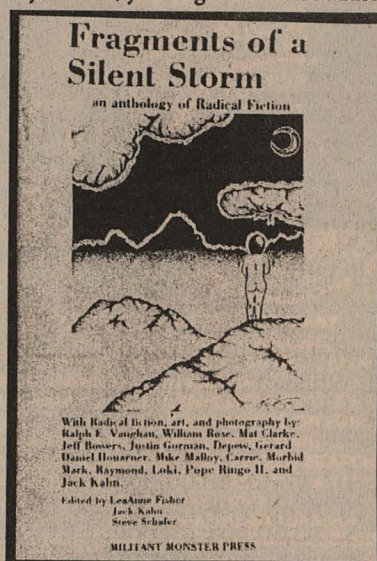
Ironwood is a somewhat worthy contribution to DIY sci/fi, exploring some interesting concepts with a cyberpunk meets a politically correct Robert E. Howard (Conan's dad) sensibility. A thousand years after the One Corporation abandons the resource exhausted and poisoned earth in a company starship, the descendants of those left behind are living amidst the ruins in different tribal groups. One such community, the people of the village Smooth Stump in Great Britain, are being ravaged by a plague originating in the technological past. To find a cure for his people's ailment, Cinder, the village healer/druid, sneaks into one of the abandoned glass towers of those the earth's people call the Deserters and brings back an artifact from the age which his people

regard with superstition and fear. The artifact is a silver acorn. As it turns out the acorn is a seed of a sentient Artificial Intelligence, Iron wood, a feminine entity, that while artificial, has been programmed to behave as a natural organism; to reproduce, grow and, being sentient, learn..

Munroe's book has some elements which are dumb, like the D&D looking cover, but there's some fresh stuff here too. The Ironwood AI, as the book progresses, grows from a tiny acorn into a metal oak with the far reaching properties of a Celtic earth goddess. This concept can be found in William Gibson's *Count Zero* where native earth gods and spirits are contacted through machines and it makes for interesting theology and philosophy. Munroe's treatment of this subject is thoughtful. The theme of a non-technological people looking at a past they don't understand as a dark period of evil sorcery, while also not utterly innovative, is rounded out by this author's particular perspective and there is enough variation from other such tales I've read, on how the inheritors of twentieth century civilization will live, to make me feel like I wasn't wasting my time here.

The book's also got a villain, a woman warrior girlfriend, a quest and a

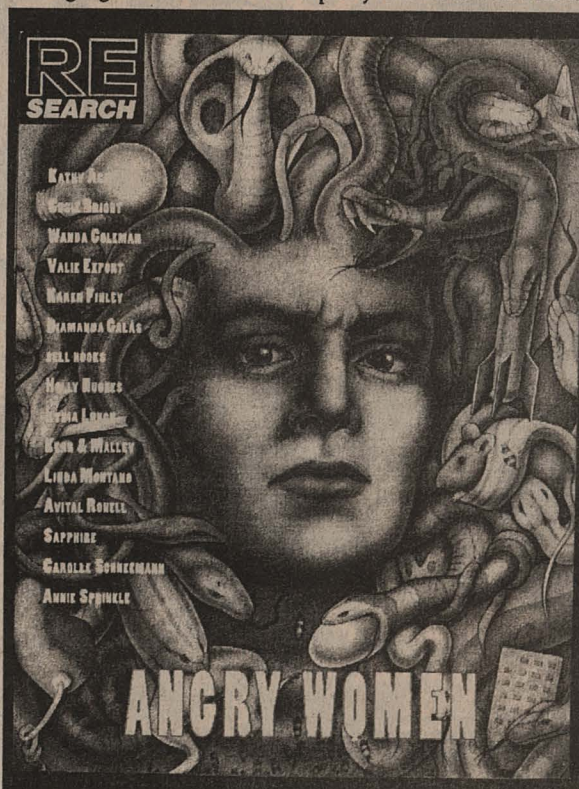
New York religion based on Martin Luther King and Malcolm X Jim Munroe wrote this on his computer between classes so that is taken into consideration where the few problems occur (like simplistic characterization, a problem with a lot of genre pieces). Anyway, don't take my word for it, just read the puppy if you want, you've got the man's address. (JD)



LeaAnne Fisher, Jack Kahn, Steve Schafer et al. (ed.) *Fragments of a Silent Storm*, (Militant Monster Press, Box 195, Mesa AZ 85211) 121pgs.

Here's a little production from the people who used to call themselves Hippycore down in the land of Gila Monsters and spinning suns. Jack Kahn, principle editor, explains the philosophy behind radical fiction when, in an introductory paragraph, he writes "I realized that there is more to life than non-fiction (college will mess you up that way)". This anthology deals with the fictional aspects of life and in doing so provides the reader with a psychic map of some who live according to different life principles. There are ten stories here which start working off of certain premises and, when you think you know where they're going (and yourself by reason of involvement), kick your ass into another universe kind of the way

life does. That life is a bit more complicated than any simple definitions can account for is something these authors say again and again. A few of the tales point out the lack of natural justice in the universe and do their part to erase belief in good and bad. Close along this theme are "The Fist of God" by Ralph Vaughan and "Radio Free Lebanon" by Loki. Sometimes they say that the enemy has been met and they are us. (as in Lebanon), at other points the perennial moral of fiction is expressed (the one people have heard from Shakespeare on down) don't be an asshole. There are also bits on universals like "Tonto Awakens the Lone Ranger to Reality" by Depew and "Crossing Over" by William Rose. Is magic real? What would happen if the United States were a Third World country? What are we gonna do after the revolution? are all very valid and sometimes disconcerting questions which these guys (and gals) ask. I didn't like or agree with everything in here, some of it wasn't that great, but there is a degree of thought present in most of the selections and some of the writing is good. Some of the art is pretty kick ass as well. I recommend it. (JD)



RE/Search, *Angry Women*, (RE/Search Publications, 20 Romolo #B, SF, CA 94133) 240pgs, \$22ppd, 1991

One of the few coffee-table books that might make owning an otherwise useless coffee-table worthwhile. Conventional feminism has become stale and roughy about as enjoyable as a bout of cystitis. 'Male' has become a euphemism, a meaningless term that's slapped onto anything and any-

BOOK REVIEWS

body deemed not politically correct, and women are too busy trying to keep each other in line to step out of it themselves. The politics equals crossed legs and no fun' syndrome is already being placed in a file marked 'yesterday's mistakes.' But it's not being set aside fast enough, so a book full of pleasure seeking trouble makers - questioning everything including themselves is essential reading at this point in time.

The interviews with 16 performance artists show that contemporary women are more interested in pushing boundaries and imagination, than they are in joining the right-on girl guides and standing in dogma shit. The mud pit that feminism is currently struggling to claw its way out of was created by the idea that sameness was both a virtue and a must - a concept slightly less stimulating than a conversation with a drunk. The assumption that being born with a cunt and growing tits of varying size somehow joins us all at the hip with mutual ideology, is nowhere to be found in this book - which is to *Angry Women's* credit. The diversity of opinion can be taken as a honey pot of ideas. At times it's a mushy stew of new age liberalism. At its best it's a fiery, sex positive concoction, providing examples of anger as a creative force not just in art but in every day life.

Editors Andrea Juno and V. Vale were wise to place Diamanda Galas and Susie Bright on the first and last pages. Full of life and so larger than life, Galas and Bright leave an inspiring impression. Galas's art rises above my head - and stays there supplying nothing more than headache, but her everyday fury gets me in the guts. Whether she's talking about arse fucking men or why all women should pack a gun, the irony and the complete refusal to be a victim makes her come across as more rational than rabid. In real life she's probably the sort of person that talks at you rather than with you, but there's no denying that a lot of what she has to say needs to be said.

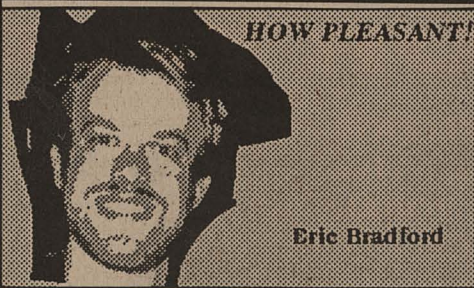
It's hard to mention Susie Bright without using superlatives. The lesbian sex writer (and former editor of *On Our Backs*) should be available on import in every country throughout the world that doesn't hold up the vibrator as a sacred icon. She has the rare talent for supplying straightforward arguments for liberation through sexual exploration, and still managing to sound sexy at the same time. Shit hot on everything from taboos as fertile

ground for fantasy, to the incredibly subversive nature of sex and sexuality that's based on pleasure rather than procreation. Her sex work threatens the existence of the nuclear family whilst providing excitement and guilt free adventure.

But even the Susie Bright section would have benefited from more confrontation. Andrea Juno and V. Vale obviously did extensive research before each interview, but what they didn't do is take a bullshit detector along. A quick cross-examination when jargon and New Age philosophies crept in wouldn't have gone amiss. Either the editors failed to be critical, or they met 16 people without once thinking 'that statement sounds like crap.' The latter is hard to believe. The 'visionaries' described on the blurb on the back cover are as fallible as the rest of us. They all must have at least one toe nail made of clay, and pointing it out wouldn't have done any harm. The book's other major failing was in coupling the rebellious style of women like Lydia Lunch, Wanda Coleman, Avital Ronell, Valerie Export and Kathy Acker with a flowery art deco layout. It could be a visual joke aimed at post-modernists, but it looks like a bad design move.

On the whole *Angry Women* has far more virtues than faults. When it's good it's sharper than a stanley knife, when it's bad it's worthy, but dull and never attains the status of being truly lousy. Discussing everything from the joys of spanking, to the duality of language and the failure of the sixties, it consistently emphasizes the need for movements that include rather than separate and never falls into the gender trap of romanticising all women and castigating all men. British art critic Michael Wood (known as the thinking woman's crumplet, due to his never having mastered the knack of buttoning up his shirt) has said: "The responsibility of the artist is not to show us the world, but to change our perception of it." Angry women are definitely working to change our perception, but being responsible doesn't mean that some of them aren't seriously weird. Original people might do great things, but when one original person ties herself to another original person with an eight foot rope and stays that way for a year, what does it mean? It might be a living art comment on the claustrophobic nature of relationships, but surely it would have been simpler to just come out and say it. (AN)

MOVIE REVIEWS



Hello, friends, and as the mighty E. Chadbourne is wont to say, welcome to my world. Like many people's worlds, it's a particularly harsh one lately; all the better to partake in the marvelously es-

capist realm of celluloid.

If you're into the heartwarming-tale-against-a-stark-backdrop type of thing, you should check out *Salmonberries*, now enjoying limited release in most major cities. Country star K. D. Lang makes her movie debut in this mid-budget, Percy Adlon-directed effort. The film is set in northern Alaska, and gives a great idea of what the real Alaska is like (the perfect antidote for the Oregon-filmed "Northern Exposure"). The film centers on Lang as the coal miner Katz, who is often mistaken for a man, as a lonely soul who is seeking her true ancestry. I dug the movie, and there are three things about it that may attract you as well. Firstly, there are heavy lesbian overtones here, both in the plot and in the inclusion of Lang, who is a high-profile, outspoken lesbian. The theater that I saw it in was packed with lesbian couples, most of whom were very vocal in their approval of certain scenes. Second is the inclusion of Chuck "Rifleman" Connors. His presence is a hoot in itself, but his performance here is surprisingly good. Finally and most significantly, the movie is packed with shots of the Alaskan landscape that are breathtaking in ways that can't effectively be described in this space. I can't imagine anyone (yeah you, tough guy) sitting through some of the panoramic, low-flying-plane shots of the Alaskan countryside without

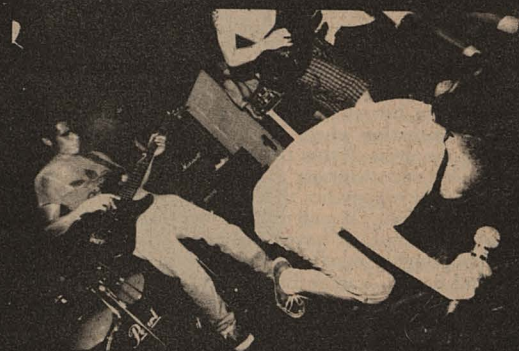
being affected in some way.

Next up is a new videotape release, *A Matter of Degrees*, starring Arye Gross and directed by W. T. Morgan. This is one of those rare major studio releases that focuses on non-frat college students and actually comes off without making every character into a caricature. The plot centers on the corporate "buyout" of a college in Providence R. I., and specifically on its implications for the college radio station and its founder, played by John Doe of X. While the plot does indirectly echo the major labelification that has crushed college radio over the past seven or eight years, the movie's real strengths lie in its treatment of the characters. None of these folks fit into traditional cinematic college kid stereotypes, and nearly every one of them reminds me of someone I knew in school. The main character, Max Glass, is that rare creature who denounces the establishment even as he holds a legitimate ticket to the heart of it. Gross' performance shows a solid understanding of the changes and confusion that college kids can go through as they prepare to graduate. The scenes in the college radio station were extremely accurate, and give a great insight into the mentality that pervades most small, independent college stations. Again, I would recommend this film more on the strength of the realism of the characters and the backdrop than on the plot. You have to wade through a few overly contrived scenes and a sappy hollywood ending, but if any of this plot sounds like a page from your past, it'll be worth it.

Finally, and I know this one's tough, but I've recently found tons of old government (military) training film footage from the sixties and seventies in some of the funkier local video shops. This stuff deals mostly with etiquette and drugs, and is right up there with Reefer Madness and McDonald's courtesy training films. If you've got any of this stuff, please contact me via MRR and we'll trade; and if you haven't seen any and get a chance, don't pass it up. See y'all next time.

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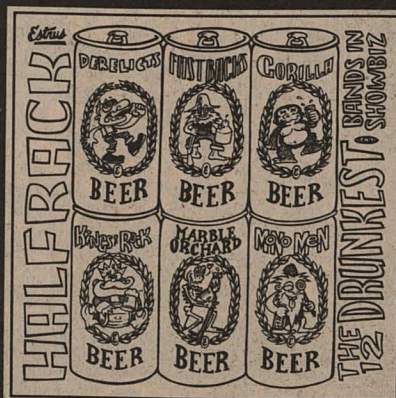
Distributed through Important Records; also available post-paid through Triple X mailorder: \$9.00 per cassette, \$13.00 per CD. Please add \$1.00 per item for shipping. Overseas customers add \$3.50 per item. California residents add 8.25% sales tax. Triple X Records, P.O. Box 862529, Los Angeles, CA 90086-2529

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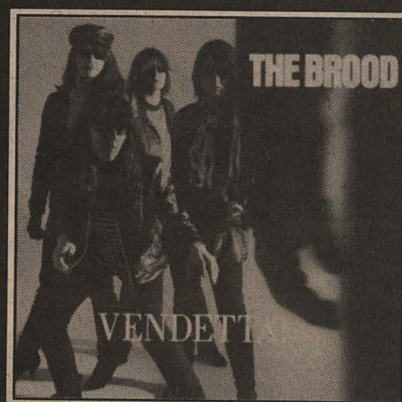
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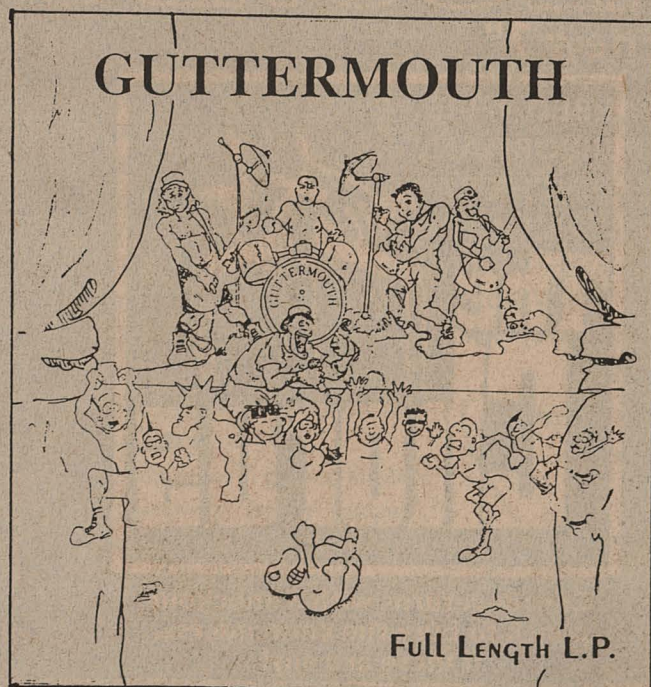
ON THE BURNER: The Mummies "Ruder Than Thou" LP, Mono Men "Wreck'er" LP/CD, The Estrus Gear Box 3 x 7" Box-Set, Gories 7", The Woggles 7", M-80's 7", Phantom Surfers LP, Mortals LP/CD and lots more trash for yer can! We also carry loads of cool and hard to find non-Estrus stuff...write us for a free catalog!

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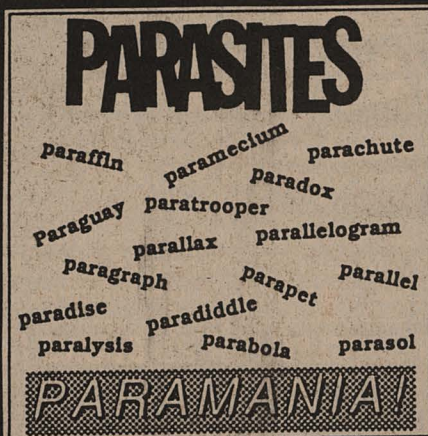
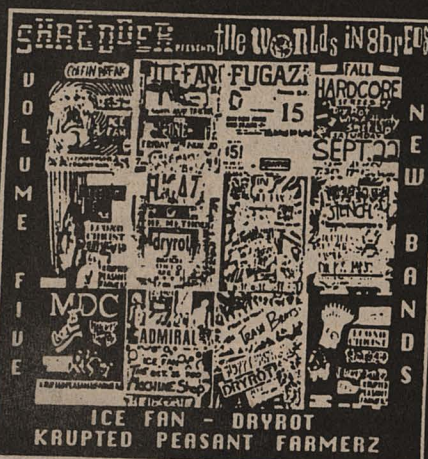
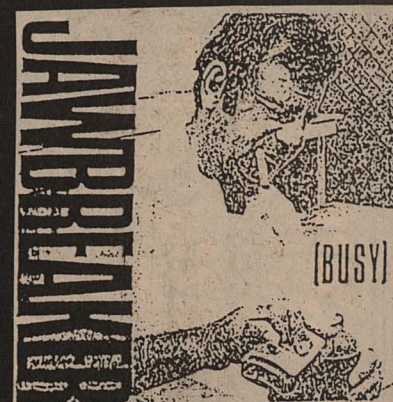
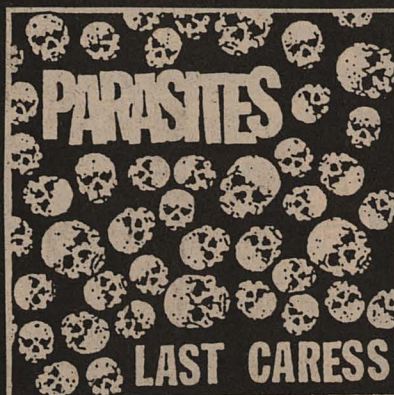
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 Include \$1.05 postage for the first pound.
 Send to: Blacklist, 475 Valencia St.,
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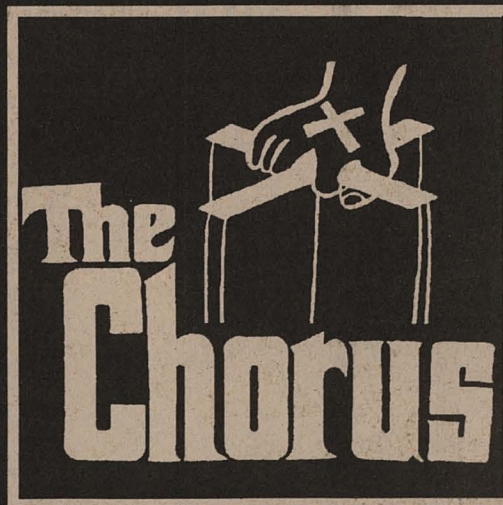
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NMN001 "MAMA" 1982's debut album by NoMeansNo is finally available (cassette only). Almost 50 minutes of great music - from way back before what'sisname joined the band (That's right, NMN was only a 2-piece!). \$7.50 U.S.

NMT001 "WRONG" white t-shirt. L or XL only, 100% cotton. Two color front with cow's head, says "BE STRONG BE WRONG" in large letters on back. \$11.00 U.S.

NMT002 "YOU KILL ME" black t-shirt. L or XL only, 100% cotton. Two color front with picture of hanging Bob, "NO MEANS NO" in large letters on back. shirts \$13.00 U.S.

ITC1 ITCH - the debut 7" glow-in-the dark vinyl from Vancouver's "Energy Vampire". Featuring some o' the guys from Nomeansno... You gotta see it! \$3.50 U.S.

wo 001 BLOBS Vol. 1 Four Victoria bands on one cool 7": most of whom are sorta cursed with the NMN touch, in one way or another...\$3.50 U.S.

WO 002 BLOBS Vol. 2 Just out! 7" featuring The Squirrels and Show Business Giants... \$3.50 U.S. each

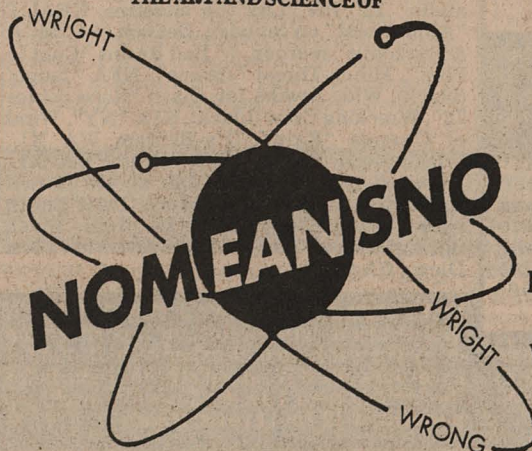
NEW!!! Zulu1 "LAST CALL" A 2-cd anthology featuring some of the best independent sogs from Vancouver's past, including a 44-page booklet with photos bios and more! 48 songs, 48 bands! Includes original demo version of NoMeansNo's "Self Pity" - as well as songs by D.O.A., The Skulls, Subhumans, Pointed Sticks, Young Canadians, Slow, Shanghai Dog... Total value! \$24.95 U.S. for 2 cds set.

MORE STUFF...write for catalogue. Including great music from our Amsterdam friends THE EX: EX051D THE EX + TOM CORA - "Scrabbling at the Lock" CD. NEW RELEASE! For the first time we are able to offer The Ex on cd, and it is worth a wait! Featuring extraordinary cellist Tom Cora this is a brilliant release. 12 songs, Holland import, CD ONLY... \$16.00 U.S.

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40 WORDS \$2/60 WORDS \$3 MAX - CASH ONLY!!!

THE UNDERGROUND Quarterly is now monthly! If you are involved in the underground economy or want to stay out of jail or need hard to get info send \$3.00 cash to: Quarterly, Box 26517, Phila., PA 19141.

SELLING my record, tape and t-shirt collect. All kinds of music. From the 60's, 70's, and 80's. From folk to punk. Please send your want list to: Bob Farrington, 7 Florence Drive, Clark, NJ 07066.

DISORDER, DISCHARGE, Crass, Blitz, No Future plus more golden oldie punk and oi records for sale. For full list send 2 IRC to "Yokel Records" 53 Louise Rd., Dorchester, Dorset, DT12LU U.K.

WANTED: Back issues Maximum Rock N' Roll, No's 1-36, 39-41, 53, 54. Write quoting prices. A. E. Roach, 6919 Harrison LN, Alexandria, VA 22306

FOR SALE: Meatmen - Crippled Children 7", Now We'll Make Lotsa Pals, Vintage Meat, Iron Cross - Hated and Proud, Blight 7", Necros - Conquest 7", Govt. Issue - Legless Bull, Misguided - Options, Make offer to: Dave/ PO Box 7673, Esat Rutherford, NJ 07063.

LABELS, BANDS, ZINES; if you want your stuff distributed in Italy and elsewhere in Europe, write us. We will buy or trade, but please contact us with a sample copy first. Every item will also be reviewed in our fanzine. "Zips & Chains" Via Arrigo Boito 78/D, 00052 Valcanneto (Roma) Italy.

FLOWERING JUDAS? KEN KARPS? Anyone knowing where he is please write to me or show him this ad. Have I lost a special friend? Ian c/o Pas de Chance/Box 6704/Station A/Toronto/Ontario/ Canada/ M5W-1X5.

STRAIGHT YOUTH - "Together We Can Do It" EP. Six raging hardcore songs of total straightness, still available for \$3.00 ppd. to 4 1/2 Finger Records/ 8810 SW 132 pl./ #306-D/ Miami/ FL 33186. Hurry, only a few copies left. If anyone knows Mimi Kersting, tell her to write. I lost her address. Got it?

I'M LOOKING FOR Conviction 7" and Confront 7". I have lots to trade. Your list gets mine. Peter Hoeren/ Haiserfeld 98/ 6200 Oberhausen 1/ Germany. No thanx to Dark Empire and Smorgasbord.

MISFITS: Halloween 7", Autographed, \$90, Evilive #309, \$60, Marilyn \$50, 3 Hits, \$50, Walk Among, auto., \$50, Earth A.D., plan 9, \$25, Septic Death, Need So...12", colored, signed poster #160/275 \$100. Write or call: Ethan Walker/ 11828 Alafaya Woods Ct./ Orlando/ FL 32816 - No ripoffs - No bullshit (407)281-7442.

JANE'S ADDICTION. Pay \$40 or more for the Totonka CD? No! Pay \$5 for a copy of it, with insert etc. Also available: Jane's live in Brixton UK 3/15/91. Each \$5 to: Matt/ Box 4164/ George School/ Newton/ PA 18940.

NOW THAT YOU'RE DEAD, Maybe you'll listen. Tons of beautiful chaos, from punk waltzes to psycho-rap, from haunted muzak to very twisted folk. Send a couple dollars and we'll send you a tape or record. Have some guts. Eerie Materials/ PO Box 14592/ Richmond/ VA 23221/ USA.

BOOKING BANDS in Erie, PA. 21 and over shows only. Shooters Bar and Microwave. Send demo, promo, etc.: Larry Weaver, 701 W. 8th ST. #1, Erie, PA 16502. (814)455-4582.

ATTENTION: Shirts; Youth of Today; Unity, \$15 each obo; Images \$8. 7"s Unity, You are one, 7 Seconds: Brainsn' Guts EP, Committed For Life (non-original)—correspondence welcomed from all female vegetarians and anyone else w/conscience/insight. Your favorite DC bands/ or performed in DC? Write, I'll send old fliers cheap/trade post 87. Send 2-3 stamps per flier. Write: Marcus/ 446 Fairford Ct./ Severta Park/ MD 21146.

WRITE ME! I'm in need of correspondants for exchanging ideas about life. I love all kinds of music and hate ignorance. I'll respond to all letters, so write Frank at: 601 W. Green #2/ Urbana/ IL 61801/ USA. Peace.

LEATHER JACKET for sale. Motorcycle style. Used for 4 years. 400+ studs on jacket, left sleeve painted red. Good condition. First \$80 takes or best offer. Nate Smith/ 6926 Pleasant Ave So/ Minneapolis MN 55423-2358.

KINGFACE: LOOKING for an XL t-shirt. If it is in good shape, this desperate soul will give you 20 bills or will even trade the infamous Sub-Pop Mudhoney/Sonic Youth split ep. Also looking for any Kingface video. J. Hunter PO Box 195, Tulsa, OK 74171.

STEAL THIS BOOK reprint in copyable 8 1/2 x 11 photocopy format. A timeless heartwarming classic. \$4.50 North America, \$5.50 airmail overseas. NO CHECKS. \$1.00 gets TPOS sampler tape & mail order catalog! TPOS 12 Mill Plain Rd. Dansbury, CT 06811. (203) 792-1630

4 SALE: No Fraud "Elected" EP. 4 ripping punk songs on red wax. Flash Bastard "This Means War" EP early 80's style punk on piss yellow wax. \$3.50 or \$6.00 for both. Coming soon Conspiracy 4-song 7" on burgundy vinyl. Send SASE for updated list to Stiff Pole Records 3665 E. Bay Dr. #204-271, Largo, FL 34641. Distributor inquiries welcome.

T-SHIRTS WANTED: Trip 6, Christian Death, Half Life, Blind Approach, The Iceman, Anti-Heroes, RIP, Krakdown, Maximum Penalty, VOT "Go Vegetarian" or "Youth Crew 88", Transcend "tour", Bruisers: buy or trade-see below-JB; UVM; 116 Coolidge, Burlington, Vt. 05405

WANTED: US of Oil LP, Saigon 7", Underdog "demos" LP, Uprise 7", Wrecking Crew 7", NFAA 7", Absolution 7"s, Bottomline 7", RIP 7" Trade: Straight Ahead 12", Pitbull 1st 7", Jawbox 7" (white), L7 "Shove" 7" (green), YOT "Yesterday" live 7", Youth Brigade "77 Records Presents" LP - I'll buy too- JB; UVM; 116 Coolidge, Burlington, Vt. 05405

AUCTION: Rollins "Works" plus spoken boot audio, 12" HR "Luv" on olivetree, KRAUT "Adjustment" on cabbage, Def Jam 004 "MCA & Burzootie" maroon, 7" Bad Brains "Cum to Play", Minor Threat "demos", NFA "laugh" (black), Wide Awake 1st, Clash "Rope demos 78", Wrecking Crew (black), SFA "NY", Wind of Change "Rain", T's-Schism WA XL, Wishingwell YOT xl, UC "Head" blk XL, Wishwell logo sweatshirt blk xl, old stencil CBGB blk tank M never worn, Patti Smith book "Witt", Henry Miller 1st press "Black Spring" Grove Gregg S. 1475 Everview, San Diego, CA 92110

INAUDITO DISCHI have a large catalog of distribution with a lot of records from everywhere in the metal-experimental-punk at a real low prices! We also distribute t-shirts for the catalog send 1 irc to: Inaudito dischi av. parmentier 72 75011 paris, france.

FOR SALE: Green River "Rehab Doll" (green vinyl), Social Unrest "Rat in a Maze", Crucial Youth "Straight and Loud", Halo of Flies "Richies Dog" and tons more. Send SASE for complete list. Both rare and non-rare records for sale, so write now! Make an offer, you never know. Send no money before we can work it out. Write to Dave, PO Box 2143, Stow, OH 44224.

PRE-DWARVES - LP by Suburban Nightmare - Hard Days Nightmare (\$50). Great, raw, and rare! Nirvana promo only mobile (\$40), rare Killed by Death singles + other singles & LP's for sale and trade. Send S.A.S.E. for list: Chris, 109 West Allen St., Phila., PA 19123 USA (215)238-0926

BANDS NEEDED for international compilation LP!!! I'm looking for HC bands from all over the globe that want their music and lyrics released on a compilation LP. Free copies for the bands that will appear on the record guaranteed! Please send your recordings if interested. Hope to hear from you, folks. Time's short! Other bands appearing on this record include Rupture, Fear of God, Paste, etc. No fascist crap! write to: TSR, Schwalbenstr. 4, 9000 st. Gallen, Switzerland.

ATENCION! All the way from Tejas- Los Krayons! Perry Farrell's cockroach theory of youth rebellion, Los Krayons, are controlling his mind, injecting him with a habitual ritual de hardcore, softcore, and angel voices inspiring him to join a real rebellion. There is nothing he can do. He is addicted. And we love him. "When All Else Fails... Katoville" 7" - \$3.25 U.S., \$4.25 World. The Krayons: 6237 Hanley, Corpus Christi, Texas 78412

WANTED: Treepeople "Timewhore" ep, Three blind mice "Rock n Roll" lp, Sprinkler 7" (T/K), Wipers tribute (T/K), Nirvana live lp, Bobbing for pavement comp, and almost anything by Mother Love Bone or Malfunkshun. Also any live videos by Hammerbox, Nirvana, Mudhoney, or Coffin Break. Will buy or trade. Jon Cade: 4324 Lockwood, The Dalles, Oregon 97058

WE HAVE NO teeth!! Lunchtray zine #1 out now! With interviews from Murphy's Law, Puzzlehead, Bloodline, Conversion Records, Intent, The Fumes, plus a bunch more! Reviews! Columns! Big fun! 32 pages! Get yours now or everyone will hate you! It's only \$1 ppd and it makes you smell like a dozen roses. Lunchtray, 637 Park Avenue, Woonsocket, RI 02895. Puh-lease!

S.H.A.R.P.-PEORIA now has patches and t-shirts for all true skinheads and anti-racists. Patches are original 4-color design for \$4. First t-shirts are black, long-sleeve with new S.H.A.R.P. logo on back, patch design on front, and "Skinhead" down the sleeve for \$15. Second t-shirts are grey, short-sleeve, "Skinhead-Style" Calvin & Hobbes cartoon and Trojan logo for \$10. Stickers, flyers and address lists included!! Cash, check or money orders payable to Wes Green. Write S.H.A.R.P., P.O. Box 3174, Peoria, IL 61612. Stay S.H.A.R.P.!!

SPLATTER MAGAZINE! An incredible horror comics anthology that claws at your unbelieving mind! Limited Edition, deluxe format! 52 heart-stopping pages of great art and stories! 43.00 check/M.O. payable to: Todd Tjersland, 2323 Burbank Ave., #16-D, Olympia, WA 98502

FUCKIN A-Z. I'm looking for Misfits photos, videos, 7"s, and 12"s. Looking for reasonable prices. Write Jared 263, Roxford Rd N., Syracuse, NY 13208.

CLASSIFIEDS

40 WORDS \$2/ 60 WORDS \$3 MAX- CASH ONLY!!!

PROGRESSION RECORDS has changed to Involvement Productions and is under new management. If you ordered a "By All Means" compilation, you'll receive it. We aren't responsible for anything else on that label. Compilations are \$3 ppd. Bands needing shows in Detroit and labels that need distribution help, contact me: Steve Brennan, 2677 Keystone Drive, Rochester Hills, MI 48309. (313) 375-2458.

SALE! 7" ARE \$20 each: Misfits "4 Hits" bootleg, "Perfect Crime" live '79 bootleg, "Evil Is As Evil Does" bootleg; Minor Threat "Demos" bootleg; Ramones "Demos" bootleg. Write first or call (918) 825-0433. Danny Hicks, 709 South Wood Street, Pryor, OK 74361. Enclose phone #.

RECORD SALE! Teen Idles "Minor Disturbance" first press, glossy sleeve 7"-\$90, S.O.A. "No Policy" 7"-\$80, Negative Approach 7"-\$70, Freeze "Guilty Face" 7"-\$55, MDC "Multi Death Corp" + "Millions of Dead Children" 7"-\$45, 45 Grave "Black Cross" 7"-\$55, Youth of Today "Can't Close My Eyes" 7"-\$45, Personality Crisis "Twilight's Last Gleaming" 7"-\$9, SNFU "Quincy" 7"-\$10, Crucifix "1984" 7"-\$30, Damned "Neat Neat Neat" 7"-\$35, Napalm Death "The Curse" 7"-\$50, 7 Seconds "Committed for Life" + "Skins, Brains, Guts" 7"-\$55, Icons of Filth "Filth and Fury" 7"-\$50. Call Dwayne: (204) 772-2901, or write to 509 Simcoe Street, Winnipeg, Manitoba, R3G-1W4, Canada.

INTO: S.O.I.A., MERAUDER, Biohazard, Icemen, Dmize, Sheer Terror, A.F., Slapshot, CroMags... Let's trade tapes, motherfuckers! Want: Death Wish 7" bootleg MA. Write to: Hao, 37 Allee De L'Arlequin, Apt. 7013, 92000 Nanterre, France. See ya!

FREE CATALOG FOR A SASE. Anarchist, vegetarian, punk, anti-racist t-shirts, patches, zines, pamphlets and lots more. Also, Infinite Onion zine #6 out and available for \$1 ppd. Never Ending Vegetable, P.O. Box 263, Colorado Springs, CO 80901.

SALE/TRADE: Mint picture sleeves for U.S. pressings: The Saints "I'm Stranded," The Dead Boys "Sonic Reducer," The Jam "In The City," Patti Smith "Hey Joe," and Richard Hell "Blank Generation." Best sale or trade offer. I'm looking for various Canadian punk and hardcore records. Frank Manley, P.O. Box 4264, Westmount, Quebec, H3Z 3B6, Canada.

INSIDE LOUD fanzine is out in March/April. Interviews, stories, record + tape reviews + many other weird things. Bands sending stuff will get review & free copy. Any contributions (articles, photos, etc.) welcomed. Only 50¢. P.O. Box 177, Cypress, CA 90630-0177.

THE MAGUZHINE that truly stinx: Poopville #1. Krappystoopid indulgent/pitiful xerozzine. Lame poetry, whinatribes, jokes, advice, pictures, midwestern morons. Most nonviolent nonnumbskull submissions accepted. Send ideaz for articles. Will review anything. Nonprofit: \$1 (or way cool trade) Dave Hill (not Poopville!), MSU, 307 Mason Hall, East Lansing, MI 48825-1103. Maine HC bands please write. Enjoy nakedness. Thanks.

DIAPER RASH & Unit Pride, Bad Religion & The Beach Boys: what's the difference? Guitar bashing black metal H.C. holocaust of blood and nihilism punk in search of the real thing. Overseas punks, future fugitives, high love priestesses and meninblack I need your words, broodings, tape traders, etc. Contact: Rod, Rt. 1 Box 564, Brookline, MO 65619.

MENTORS STUFF! Official Mentors stuff now available! New tape "To The Max" \$10.00 ppd., "Rock Bible" \$10.00 ppd., "Piece of Sinema" video 45 min. (VHS) \$15.00 ppd. (must be 18), 2-sided t-shirts \$15.00 ppd; send cash, m.o. or check payable to Kevin. Sea Monkey Records, P.O. Box 5461, Laurel, MD 20726.

KOOL STUFF FOR SALE! 2,000 D.S. "Crowborough" 7" \$3.50 ppd., Bent "Nibble" 7" (red vinyl) \$3.50 ppd., Twisted Cry For Help/Celibate Commandos split 7" \$3.50 ppd.; Japanese animation magazines (in Japanese) usually for sale for \$10-15.00, only \$4.00 ppd. Sea Monkey Records, P.O. Box 5461, Laurel, MD 20726.

DOWNCAST 12" \$5.00, Downcast 7" \$3.00, Battery 7" \$3.00, Horizon 7" comp. \$3.50, Bloodline 7" \$3.50, Say No More 7" \$3.50, Fade In mailorder distribution, cash only to: 2240 Bryant St. #33, San Francisco, CA 94110. Send SASE for complete catalog, labels get in touch.

WHAT KIND OF WORLD IS THIS? zine needs articles for an upcoming religion issue. It doesn't matter if you're for or against religion. Send it to: PO Box 708, Littleton, MA 01460.

PUNK SHIRTS! BLATZ, FILTH, NAUSEA, Flux, Icons of Filth, Crass, Conflict, Amebix, Chumbamba, and more. \$5 each. Send SASE for catalog and information. Anok and Peace Collective, 3332 Peachtree, Lima, OH 45805, USA.

REDWOOD CITY. If you live in this area and like to hangout and listen to HC toons, respond! Must like HC. No SE. Must have own pad. Don't write if you still live with mom and dad. Craig Hill, 220 Standish #1, Redwood City, CA 94063. Will answer all letters.

SEND SASE for mega huge list of records for sale. Big Boys Towel, early AMREP, Subpop, Really Red, No Questions LP & others. Wanted: Zero Boys - Livin in 80's, 7'ers by: Gears, Tazers, Razar - Tasque Force, Hitler SS, Injections, Seizure, Five, Village Pistols. Will trade/buy. Steve: PO Box 763, NY, NY 10009. Tel (212) 989-1065, Fax (212) 929-4128.

ROBB CHRONIC from the Chronic Backwash show here...I need more music from all over. I feature the MRR radio show and the stuff bands send me. I have a wide and diverse audience, so send me your stuff! The Chronic Backwash show is on Sat. Nites, 10 - 1 WJMU 89.5, Robb Tufts, New Hall #1, Room 312, Millikin University, Decatur, IL, 62522 (217) 425-4624

I HAVE TONS of used hardcore/punk records from '77-'91 for sale including Misfits, Sex Pistols, Negative Approach, Poison Idea, Schism, Step Forward records and lots more. Send I.R.C. for a complete list. Write to: Peter Hoeren, Kaisersfeld 98, 4200 Oberhausen 1, Germany. P.S. Draw Blank! Where's my Infest 7"?

THIS IS A MESSAGE for all Straight edgers around the world: Straight-edge is not dead - only in Porcelly's head (we will kick your ass!). Last Struggle Crew - chapter Germany

SEVEN INCH GOODIES FOR SALE/AUCTION! Bad Religion "1st 7", Minor Threat "Filler," Cause For Alarm 1st press, Adrenalin OD "Let's BBQ," Fear "Fuck X-Mas," 7 Seconds "Skins..." 1st press, Misfits "Evil Live" Fiend Club numbered. Write: Eddy, 2635 Milton Ave. #3, Fullerton, CA 92361. Thanks. Foreign orders OK.

SALE: D.O.A. "Triumph", Septic Death 1st. Canadian Subhumans 12" ep, Battalion of Saints "Fighting Boys", F-word LP & 7", Negative Approach LP (original), Quick "Mondo Deco" LP & "Rag doll" 7", Bad Brains "Babylon" 12", Misfits "Evil live" 7", "Bullet" + "Halloween", Meatmen both 7"s, Beasties "Polliwog" 7". All originals. Bids to: 52 Birchwood Ln., Laguna Hills, CA 92656

SALE: AOD "BBQ", Weirdos 1st 2 7"s, Viletones "Anger", Halo of Flies "Ritchies" and "Death of Fly", Necros "1932" + "Conquest", Die Kreuzen "Cows + beer" 7", Controllers (both), Fix 2nd, Freeze "Guilty Face" 7", GI "effort", Youth Brigade "Possible", Impatient youth 1st 7", Gang Green sold out + 10", Funeral 7". Bids to 52 Birchwood Ln., Laguna Hills, CA 92656

TWO AMERICANS into hip-hop and hardcore will be wandering around Europe this summer. We would like to hook up with alternative type people to show us cool places or just give info about where to hang. To help, contact Scott at 4315 Oglethorpe St., Hyattsville, MD 20781 USA. Oh yeah, if you're trying to get in touch with Jobberknowl and Fausto has ganked you, write me.

10-15 CIVIL DISTURBANCE fanzine number 3 out now. A totally political zine with interviews, reviews, punk poetry, stuff on the government, punk, animal rights and tons of other stuff. 40 pages of chaos. It costs \$1 and a stamp to: Dan Fischer, 570 W. 17374 Muskego, WI 53150

IF YOU WANT to trade me flyers, business cards of cool places, or any kind of artwork (your). Then write me so I can send you my artwork in return. Also let me know who your favorite bands are. Thank you. S.C.O.M. c/o Randi Davidson/ PO Box #12/ Fort Defiance/ AZ.

YOUNG ARTIST (paintings, masks, & performances) seeks contact to other artists & interesting, open-minded people in general. Write to: Kathleen Barberio/ PO Box 125015/ 2850 Bremerhaven/ Germany.

C.D.'S WANTED: Doom "Total Doom", JFA "Live", Circle Jerks "Golden Shower", "Rat Music For Rat People" compilation, Dead Boys "Young Loud & Snotty", Crass "10 Notes On Summers Day", any Subhumans (UK), Disorder, Japanese imports of Chaos UK. Any xeroxes of current catalogs also appreciated. Muff/ 300 Meyran/ Apt. 1C/ PBH/ PA 15213.

CONFRONTATIONAL GRAPHIC T-shirts. Renegade Graphex action wear/ deprogramming paraphernalia is now available to the masses. Includes the "We Are All Prostitutes" T-shirt, the favorite of Operation Desert Storm participants. T's & hats that stop the blind & stupid dead in their tracks in the bluntest, cruelest fashion possible. Send SASE for free catalog to: Renegade Graphex/ PO Box 963/ Kalamazoo/ MI 49005.

BIG MISTAKE is planning a nation wide tour mid May to mid June. Anybody, clubs or bands that could help us get shows please call or write: Big Mistake/ PO Box 10355/ Elmwood/ CT 06110. (203) 224-7071.

HARDCORE FOR SALE: Several pressings of each 7". Low prices Y.O.T., G.B., S.O.I.A., N.F.A.A., Side By Side, Chain of Strength, Breakdown, Fugazi (Sub Pop), Insted, Judge, Minor Threat, Warzone, Much more. See add below. I trade for the Chili Peppers very generously.

CLASSIFIEDS

MEGAZINE now in circulation. Great writing and illustrations as well as a used CD/cass. catalog. \$1 gets you all this. What a deal! Plus \$1 for your ad. Megazine/ Half-Staff/ PO Box 642/ G. Creek/ SC 29445.

REFUSE TO FALL 01/24/92 live SB show @ The Vatican with cover/ lyrics. \$3.00 US or \$5.00/overseas to: Kevin Gee/ 6242 Queensloch/ Houston/ TX 77096-3737. Proceeds help fund upcoming all-ages, non-profit, volunteer-run hc/punk club!

BANDS do you want airplay? Alternative College radio station will play your music. Doesn't matter what kind of music it is, just send your tape, record, CD and it will be played. Please include brief biography and address/ phone number to contact you. Send to: WCCX c/o Chris Watermolen/ 100 N. East Ave/ Waukesha/ WA 53186.

FROM THE MINDS of hermaphrodites and side show freaks, we bring you "The Deep Eynde", the only LA bands that will bleed for you. Expose your glands to garage-fantasy-porno-music Cramps style. Experience the Deep Eynde in a live video performance with loud music and tripping visuals... Send 6.00 to: The Deep Eynde/ 10111 Variel Ave./ Chatsworth/ CA 91311.

DESPERATELY IN SEARCH of: Incredible Shrinking Dickies, Dawn of the Dickies, original Stukas Over Disneyland (without extra tracks), any Dickies 7", posters, pins, shirts, videos, live cassettes, autographed pictures, etc. So I'm a big fan, sueme! Will pay reasonable price in American dollars. Send info to Greg Stocks/ 1219 Walden Ave./ Buffalo/ NY 14211 - No rip offs. Thanks!

RECORD AUCTION: 7"s Abused, Negative Approach, Neon Christ, Unity, Crippled Youth, Iron Cross - Hated, G.I. - Effort, Heresy - Thanks, Septic Death & 10", Fear - X-mas, United Mutilation, Revelation colored. LP's SSd - Kids & Get, FU's - both, Jerry's Kids - x-claim, Flex Your Head - Violin & Wheat, Necros - Conquest, Bouncing Babies. Many more, send SASE for list. Don Sharkey/ 386 Montcalm St./ Chula Vista/ CA 91911.

WANTED: Section 8 7", The Fits "Bored fo Education", Curtains "Twistin' Up the Beach", Pink Steel both 7"s, Washingtons "Princess Diz Grace", Transmission 7" Comp., Gentlemen of Horror 7", plus other Canadian punk stuff. Will buy or trade. Frank Manley/ Box 4264/ Westmount/ Quebec/ H3Z 3B6/ Canada.

HEY! I am going to be taking a roadtrip on the East Coast (east of Texas) this summer ('92). I would like to meet people who can show me around. I am 17, vegan and extremely bored. Place to stay would be cool, but not important. Brain Waits/ 2920 Portales/ Fort Worth/ TX 76116.

SALE: \$5.00 ppd. - Chemical People "Live '89" EP, Descendents original Orca EP, No Empathy "Agrippa", Misfits "4 hits..." boot, Stand to Fall LP, 7-Seconds "1+1" blue LP, BP "Draft Beer..." LP. Chad/ 2020 Seabury Ave./ Mpls/ MN 55406. (612) 333-4345.

STR8XXX WANTED by me: Ray & Procell (purple) Burn (pink) Insideout (blue) Quicksand (white) Shelter LP (brownish) Gorilla Biscuits 7" (yellow) Judge 7" (blue) Bold 7" (orange) Warzone 7" (color) Slipknot 7" (red) Undertow 7" (red) Resolution 10" Hardball 7" (purple) Turning Point LP (clear) Edgewise 7" (green) Relapse 7" (clear&green) - more. Mike/ 18782 Middlebelt #114/ Livonia/ MI 48152.

CONQUER THE WORLD Records has these records: Horizon 7" compilation some on red left \$4.00, By All Means 7" compilation Relapse, Face Value and more \$4.00, Hardball 7" New Start Records \$3.50, Go! 7" There is No Man newest Go! 3.50, Born Against/ Suckerpunch flexi \$2.00, Born Against "9 Hymns" Newest \$6.00, Voice Voiceless LP Animal Benefit \$8.00. Mike Warden/ 18782 Middlebelt #114/ Livonia/ MI 48152.

LATEST VINYL wonders from A.A. Records/ Finland are: Unborn-SF: from Presley to punk MLP 412, Hybrid Children: Another Dose Up Your Nose EP & Reveal Your Charm EP \$5 each, Surfin Dead Boys: Surf and Destroy EP \$5. Also remember our massive catalogue inc. tons of HC/punk/New Wave records etc... Get it with your order or send I.R.C. PS. We also trade, so send your lists! A.A.R./ PO Box 74/ SF-11101 Fiihimaki/ Finland.

WE CAN TRADE these originals and much more: Anti-Cimex: Anarkist Attack 7", Victims of a Bomb Raid 7", Unsafe at Any Speed comp. 7", CCM: both 7"s, Iconoclast: These Times 7", C2D LP, Minor Threat: In My Eyes 7", DOA: Triumph 12", WeirDOS: Action Design 12", GG Allin: many 7"s etc... We are looking for these and much more, so offer: The Fix: Vengeance 7", DOA: Prisoner 7", The Mad: Eyeball 7", Cock Sparrer: Shock Troops LP, Really Red 7"s Eddie & the Subtitles: American Society 7" Etc. Also old European, Japanese, Australian etc. stuff needed, so please write to: Mailmurder/ PO Box 74/ SF-11101 Riihimaki/ Finland.

MISFITS! FUGAZI! - NOT! Underdog Records For Sale: I.M.F. 7", 8 Bark 7"s (E.P.s #1 & 2), Dead Steel Mill 7", Tasty Bush 7", Eskimo Nation 7", Sponge Tunnel 7", each \$3.50 ppd. Send S.A.S.E. for catalog too! Underdog Records, P.O. Box 14182, Chicago, IL 60614.

SOCIAL UNREST Rat In A Maze 4' x 5' poster, B + W, original 1983, excellent condition. Bid, baby, bid! Cruella Crawford, 2903-825 8th Ave. S.W., Calgary, AB T2P 2T4, Canada.

SOCIAL UNREST Rat In A Maze 4' x 5' poster, B + W, original 1983, excellent condition. Bid, baby, bid! Cruella Crawford, 2903-825 8th Ave. S.W., Calgary, AB T2P 2T4, Canada.

WE ARE INTERESTED to visit someone or to find penpals! WE are 22, like mostly British punk-rock (Subhumans, Blitz, all from '77-81) and sometimes Reggae. We'd like to trade records, too. Probably you can visit us, too. I love it to color/cut... hair! Please, people, write more than 1 time! Please write to: Andrea Sparty or Andre Berressem, Rheinstr. 11, W-5480 Remagen-Unkelbach, W. Germany.

23 YEAR OLD, CHARISMATIC, fagbashing meat eating, sexist/racist. Into hard drugs and date rapes. Fucking sick of self-righteous straightedge bands. Want to front band with balls to talk about life's realities. Nubiles, send nude photos and soiled panties. All others, doses, cash or a letter will do. Seekers respond to: Big Mikes Camp of Enlightenment, 511 Shore Rd., Nokomis, FL 34275.

DANCE CRAZE CLASSIC 1981 UK concert ska film: Madness, Specials, English Beat, Selector, Bad Manners, Bodysnatchers. Ex-quality. \$18 ppd. 85 min. Cash/money order only! TDK EHG tape. Jim Russo, 136 E. Main #33, Bloomsburg, PA 17815.

AUCTION! ABOUT ONE hundred punk/HC/grindcore records from '81 to '91. Trade possible. Send \$1 or IRC for list. P. Hämäläinen, Kiemuratie 12, 65300 Vaasa, Finland.

PUBLIC IMAGE LTD. Rockpalace 1983, L.A. Sports Arena 1988 & American Bandstand 1980. 2 hours ex-/vg+ quality \$18 ppd. TDK EHG cash/money only. Jim Russo, 136 E. Main #33, Bloomsburg, PA 17815.

RED HOT CHILI PEPPERS. I buy and trade. I have 10 videos from all over the world, 35+ records, articles, photos, etc. I am interested in absolutely anything with, about, of, or for the Red Hot Chili Peppers. All letters answered. Tom Russell, 32 Breezy Point Road, Little Silver, NJ 07739. Do not call collect. (908) 530-4720.

FOR SALE/AUCTION: 12" Misfits: "Walk Among..." 1st press, "Wolf's Blood," Negative Approach "Tied Down" 1st press, Tesco Vee "Duct..." green, Meatmen "You suck..." black, Flex Your Head "violin," Jerry's Kids "Is This..." 1st press, FU's "Kill for Christ" 1st press, Boston Not LA. Foreign orders welcome. Write: Eddy, 2635 Milton Ave. #3, Fullerton, CA 92631. Thanks

HOWDY FOLKS! I'm looking for the Kinghorse 7" that came out in 1988 on Steel Heart/Self-Destruct records. I'm also looking for the Solution Unknown 7" on Self-Destruct that was released in '88. I have a Fugazi (U.K. '89 and D.C. demos '88/Minor Threat (Live Club D.C. and Rollerworks LA '83.) split tape, the DK "Nazi Punks..." 7" (with free arm band), and Black Flag "Nervous Breakdown" 7" (red vinyl); all of which are begging to be sold. It's an awfully nice day for a revolution. Nate Salsburg, 1614 Lucia Ave., Louisville, KY 40204.

WANTED: Someone to exchange letters with. Some of my favorite bands include: Nausea, Blatz, Filth, Rudimentary Peni, Cringer, etc... I like getting creative letters, so write, and tell me about yourself. Tina, 1957 Belvedere Cr, Cornwall, Ont., K6H 6L9, Canada

EAT SHIT/ READ IT 5 zine out now, UK anarcho fight back, political letters and articles, reviews and graphics plus interviews with Benjamin Zephaniah, Zygote (ex- Amexib and Smart Pills), Terminus, Sharon Tate's Children, Nessun Dorma and Loads more. Win a cop competition! Plus the new 8 page D.S.4.A. distribution list, t-shirts, tapes, CD's, records, zines, etc. Send \$2 postpaid to: Eat Shit, c/o Box 8, 82 Colston St., Bristol, Avon, UK

D.S.4.A. DISTRO'S new 8 page catalogue out now!! 100's of records, tapes, CD's, fanzines, t-shirts, anarcho books, badges, and lots more. Crass, Conflict, Oi Polloi, SubHumAns, Poison Girls, WOW stuff and loads more UK, Europe releases. Hardcore, grindcore, melodic, punk, anarcho, dance, rare and weird stuff. Send 2 x IRC to: DS4A, c/o Green Leaf Bookshop, Box 8, 82 Colston Street, Bristol, UK

WATCH OUT videos: searching always for videos to license for Europe. Music, art, fun, everything is interesting. Write to M.Redlof, Georg-Oberer-Weg 23, w 8800 Ansbach, Germany, Fax 0049-981-3140

DO YOU LIKE TO SEE people lose money? Yeah? then you should order Another Pair of Shoes #8, cuz the more zines I get rid of, the more money I lose! A business man I am not. Send one dollar to: APOS, PO Box 300031, Minneapolis, MN 55403.

ATHENS, GEORGIA!!! I need contacts for my move there in a couple of months! Help me please!!! Desperately seeking roomates, work... get it? All correspondence answered, dammit!!! Lisa Brown, 701 Fireside Road, York, PA 17404. (701) 292-4992

CLASSIFIEDS

40 WORDS \$2/60 WORDS \$3 MAX - CASH ONLY!!!

SALE: RARE RECORDS (7" & 12"). Misfits, Sub Pop, Drunks With Guns, Amphetamine Reptile, etc. Send SASE for list to R. Pleshar, Box 213-CMU, Pittsburgh PA 15213-3890.

VICIOUS VINYL FANZINE would like to thank everyone who's written to the zine! If I haven't responded to anyone it's because we're still backlogged with records! Thanks, Rich and Sinclair.

MISFITS FANS: Vicious Vinyl still needs info on this group and Glenn Danzig as well! Contributors will get honorable mention when project is finished. Vicious Vinyl, 4739 University Way NE #1410, Seattle WA 98105, USA.

INAUDITO DISCHI needs help for distributing his stuff! so write for informations and wholesales prices to Inaudito dischi av. parmentier 72, 75011 paris france. coming soon slowdown 7", by all means 7", point of view 7".

DIM. UNIMAGINATIVE YOUTH, 19, confined to a small aluminum box, wishes to receive correspondence, rubber toys, peculiar aural material, cash, from females anywhere meeting three simple criteria...which escape me at present. Said youth very keen on Bob Wills, the Stooges, bizarre sex practices, copyright infringement, etc. Matt Stafford, 4210 Glen Pines Drive, Arlington TX 76016.

SIDEKICK RECORDS is a new label in search of quality original bands to sign—so send us your demos and information. As it stands, we are releasing a new Trusty 7" and there's more vinyl in the works. Write us at 7 Guy Court, Rockville MD 20850.

RECORDS, TAPES, ZINES Underground stuff from 60's to 90's. Includes: Misfits, Crime, Scientists, Sonic Youth, Sub Pop, Necros, Stooges, MC5, Sisters of Mercy, etc. etc. Send for list. Andre, PO Box 12, Chicago, IL 60690.

HEY YOU, who have anything in your head, write me. I'm doing a 2nd issue of my zine and want any kind of stuff. For anyone who sends zines, stuff, letters, I will send a free copy. I'd like to know what's in your head anywhere you are. Luigi, R. Marques du Herval, 682, 7^{and}, Taubaté, SP, Brasil.

FAMOUS HARDCORE BACK ISSUES feature #3 Psycho, #4 Negative Approach, #5 Sons of Ishmael, #6 Impulse Manslaughter. \$1.00 each, outside US/Canada add \$2.00 airmail. Craig Hill, 220 Standish #1, Redwood City CA 94063. Cash only.

HARDCORE, SE, SUB POP, PUNK FOR SALE: Fluid "Tip Top Toy" 7" (orange), Hardstance 7" (blue or clear), Inner Strength 7" (orange, lim. ed. cover), Insight 7" (orange, on Soul Force), Integrity 7" (Test press), Skinyard "Start at the Top" 7" (white), Slipknot 7" (red), Turning Point 7" (1st press, numbered), Voicebox 7" (Blue or clear), Walk Proud 7", War Zone (B & W cover/1st press?), Wide Awake 7" (1st or 2nd press), Articles of Faith "In This Life" LP, Aware LP, Gorilla Biscuits LP (Purple), Sex Pistols Live Picturedisc (Way Punk!). Josh Flaherty, Reed College Box 239, 3203 SE Woodstock Blvd, Portland OR 97202. (503) 774-9136.

FREE MONEY - NOT! Underdog Records for sale: I.M.F 7", 8 Bark 7"s (E.P.s #1&2), Dead Steelmill 7", Tasty Bush 7", Eskimo Nation 7", Spontentunnel 7", each \$3.50 ppd. Send stamps for catalog too! "Big Time" music biz. sucks. Underdog Records, PO Box 14182, Chicago, IL 60614.

TRADE/AUCTION, Friends of internat. HC/Punk get my big list. Stuff from '77 to '90 (mostly 81 to 86 HC, also Oi, 77, Grindcore). Hundreds of rare and not so rare records from GB/Europe/US/Can/J/Aus/New Zealand/Brazil. Send your trade lists or \$1/IRC to: Horst Firmanty, Koethnerstr. 30/412, D-1000 Berlin 61, Germany.

WHERE ARE YOU guys and girls from Japan, Brazil, US/Can, Scandinavia and Italy? I need your older HC records. Will trade for stuff from other countries (or buy). Looking for T&G 7", Selfish, Dynamite, Punk Rock Discos...get my list for yours (or \$1/IRC). Send to: Horst Firmanty, Koethnerstraße 30/412, D-1000 Berlin 61, Germany.

SALE/TRADE: 7"s C.O.S. 1st (green), Tad 1st, Big Chief - Get Down... (green), Dagnasty - All Ages Show (blue, 500), Hard Stance - Face Reality (red, 200), Judge - NY Crew (schism), Minor Threat - Buff Hall (multi-colored), 12"s: Cockney Rejects - Greatest Hits Vol. 1, YOT - Break Down... (Wishingwell). Many more! Jenny Cousino, 273 Windsor Ct., Perrysburg, OH 43551-1753. (419) 872-0614.

WANTS - Youth Brigade - What Price Happiness 7" (black or yellow), Any Avengers esp. Dangerhouse stuff, X-claim stuff, S.O.A. 7". Buy or trade. Send list to: Jenny Cousino, 273 Windsor Ct., Perrysburg, OH 43551-1753. (419) 872-0614.

21 YEAR OLD LONER (just moved to the West coast) is looking to end her isolation. Interests musical and otherwise include: Skinny Puppy, Ministry, Consolidated, Chameleons U.K., Joy Division, philosophy, writing, radical social change. Waiting to be inspired: Debora, UCSC College Eight #106, 1156 High St., Santa Cruz, CA 95064.

NIRVANA 'EUROPEAN TOUR 91' live 12" boot, Fugazi live in Rome 7" boot, Morbid Angel live 7" boot, Janes Addiction live in Rome 12" boot, NYC Mayhem 7" boot, Uniform Choice live 7" boot, Stalag 13 7", Warzone 1st press 7", Dagnasty live 7", Negazione Italian tour 7", DOA "Triumph..." 7" boot and lots more! Send bids or trade lists to: G.C., Via Vallebona 28, 00168 Rome, Italy.

2 BOULDER BETTYS seeking correspondence of any genre from across U.S. Likes include music, seducing punk boys, red lipstick, reading, Micheal Jackson's immense talent and pretty little face, and being somewhat sarcastic. We guarantee a reply, photos appreciated. Write: Joy and Lucy, 981 11th St., Boulder, CO 80302.

SINGLES FOR SALE or trade, 70's punk or early 90's everything, send SASE or your list gets mine. Also mid-80's Marvel comics, X-Men, Daredevil, Thor, and lots more, tell me what you're looking for and if I have it I'll send a price. Jake Nelson, 106 St. James Pl., Glenolden, PA 19036.

PUNK PUBLISHERS and zine editors! Do you need an inexpensive, "punk-friendly" printer? Then look no further. I offer offset printing and some binding services, and I won't censor your work or charge you outrageous prices. Have printed Hippycore, Bad Newz, No Longer Silent, etc. Write for estimates/ info: Eliza Blackweb, PO Box 3582, Tucson, AZ 85722.

WANTED: Jane's/Nirvana. Live Bootlegs, rare, whatever. Will pay or trade my list for yours. I have and bootlegs. Also: Smashing Pumpkins, Cure, Nine Inch Nails. J. Petrait 10607 NE 58th St. Kirkland, WA 98033.

PINCHPOINT #1 is out now. One buck and 1 stamp or trade for something to review. Send your fave vegetarian recipes for PP #2. All contributions are welcome and needed. Bad luck sucks! Write Chuck Damage PO Box 871, Wayne MI 48184.

FROM THE MINDS that brought you hermaphrodites and side show freaks come the only L.A. band that will bleed for an audience. Experience the color visuals and trippingsights of the Deep Eynde on their new live video. Expose your glands to the Deep Eynde's realm of fantasy garage musick. Send \$6.00 to the Deep Eynde, 10111 Variel Ave., Chatsworth, CA 91311.

MANY Misfits, Samhain, Danzig, and other late 70's - mid 80's punk/hardcore items up for auction. Promos, posters, pictures, colored vinyl, acetate, etc.... Send for a list of items to Ben Barta, 3220 SE 22nd St Apt. #4, Forest Grove, Oregon 97116-1959.

LOS ANGELES: Guitarist seeks others to form band. Into Mothers, Beefheart, Stooges, Hendrix, No Means No, Black Flag, blues, avant-jazz, Sabbath, Ramones, Moterhead, performance art, various experimental, ethnic musics. Need not be a techno-weenie, just way open-minded, committed to the D.I.Y. thing. Chris, 375 G Termino Ave., Long Beach, CA 90814 (714) 359-0818.

FOR SALE: Rare, out of print, and various HC records. Where The Wild Things Are black & gold swirl, Pressure Release green, Cro Mags 10", Vision pink, Buissness albums, Cause for Alarm (boot) plus much more. Too much to list. Write to Dan Urban 207 River Edge, Pt Pleasant, NJ 08742. Or call (908) 892 - 9171.

TOO MUCH JOY fans: Read JoyBuzzer Fanzine for dirt on the world's most poorly dressed band! Band news, history, analysis, contests, and other neat-o stuff. \$8.64/four issues. Write: JoyBuzzer, Attn: Clive, 2 Detmer Ave, Tarrytown, NY 10591. Smash a Glass!

MISFITS - Famous...of FilmLand 7" Ltd. 500 \$6.00/ea., Cough Cool/ She 7" \$6.00, Horror Hotel 7" # ed. to 300 \$5.00/ea., Glenn Danzig - Marilyn 7" \$5.00/ea., Morbid Angel - Decline of Rome 7" red vinyl Ltd. 500 \$5.00/ea.; please add \$2.00 to total order for 1st class postage. Write: V. Street Records, 2611 Via compo, Suite 228, Montebello, CA 90640. Please make payable to Eric K. All inquiries answered. Thank You.

AUCTION: OLD Japanese stuff. Gism, Kuro, Coward, Clay, Freedom, etc. Have lots for trade: Chaos U.K. 2nd EP, Anti-system "Realm", Asocial 1st EP, Civil Dissident 1st EP, etc. P. Hämäläinen, Kiemuratie 12, 65300 Vaasa, Finland.

T-SHIRTS - HENRY: Portrait of a Serial Killer... the first movie in history to receive an X-rating based solely on moral content. We have beautiful, white on black promo shirts, 100% cotton, sizes M-L-XL \$15.00 ppd. - limited quantity. Go Ahead Records, PO Box 424, Haslett, MI 48840.

AUCTION/TRADE: 7"s; Psycho - 6 song EP, Really Red - "New Strings", U-Men - "Solid Action" (black label), Bimskalabim - "Fathead", Ripcord flexi, Poison Idea - Subpop & "Filthkick", Septic Death live 10" (splatter), 12": "Boston, Not LA", Avengers (White Noise), MDC - 1st LP 1st press, Shattered Faith - "Volume 2", SSD - "Break It Up" (sealed), DYS - "Brotherhood". David, PO Box 2256, Danville, CA 94526.

CLASSIFIEDS

40 WORDS \$2/ 60 WORDS \$3 MAX. CASH ONLY!!!

D.A.M. ZINE there is more than corn in Indiana, there is the D.A.M. zine. Issue #2 is always available, and #3 will be out soon. Skateboarding, music, and other cool stuff included. To receive a copy, send 2 stamps, your zine, or some cool skate photos. D.A.M. zine, 8647 Cox Rd., Indianapolis, IN 46241.

DAGNASTY "TROUBLE" is 12" green vinyl. Trade or sell. Send offer. Loads more, too. Prefer to trade for Wishingwell and Schism-related shirts or anything else. Write to: Ed, Burg 12, 8820 Torhout, Belgium, Europe. P.S. Jase Step One, get in touch!!!

RECORDS FOR SALE: I have lots of hardcore, some ska, and Oi. I will trade for No Remorse "This Time the World" and a pink Care Bear w/ rainbow on the chest. Send SASE for list. 426 W. Surf #210, Chicago, IL 60657.

FOR TRADE: Really Fast LP Vol. 6, Blitz LP "The Killing", Slam 7's 1st and 2nd, Infezione LP (new), Bad Girl LP (cherry 78), Radio Birdman LP. Also I have Colombian bands for trade. Listen, I'm interested in trading early stuff from U.K. and Germany. Please Answer.

MISTER GUY'S latest release, "Native Son" available March 1992. Vintage 60's and 70's Doors-ish, Dylanesque, bluesy folk-rock. 50 minutes chrome cassette, \$5.00 payable to: Third Eye Records, PO Box 385, Cheltenham, PA 19012. Or send SASE for free info.

"STARBOUND" BY Mister Guy, available May 1992. 50 min. chrome cassette. Real rock 'n' roll from the 60's and 70's. \$5.00 payable to: Third Eye Records, PO Box 385, Cheltenham, PA 19012, USA. \$5.00 overseas, no foreign checks.

TRADE OR SELL for top bid (7"s): Gang Green - sold out 7", both Crucial Youth, 1st Rudy. Peni, Condemned 2 Death, GB 1st pr., Morbid Angel - "Kingdom" orig., Youth Brigade - "Happiness", tons of Japanese and old UK stuff ect. Want: AOF - "Give Thanks" LP and a few more. P. Claude, Postfach, CH-8021 Zurich, Switzerland.

I WOULD LIKE some pen-pals from Albuquerque - I may be moving there. I'm 26, male, pagan, punk, drug counselor/healer, naturalist, spiritualist, guitarist, dread, drunk, smoker, tattooed, veggie. Ross, 1526 Woodledge Circle, State College, PA 16803.

RARE BRITISH PUNK/ oi/ HC. Set-sale 1500 + items, Abrasive Wheels - Zounds. Want- list service. Please send IRC for catalogue: - Elista, 157 Common Rise, Hitchin, Herts., SG4 OHS, England. Tel: (0462) 433089.

FOR SALE/ TRADE (all 7"ers): Social Distortion "Mainliner," TSOL "Weathered Statues," APB "Chain Reaction," Action Pact/ Deadman's Shadow split, Destructors "Senseless Violence," Discharge "Fight Back," DRI "Violent Pacification," Subhumans "Demolition War," Disrupters "Young Offender," Zounds "Can't Cheat Karma," Court Martial "Gotta Get Out," Dead Wretched "No Hope for Anyone," Hates "No Talk in the 80's." Frank Manley, PO Box 4264, Westmount, Quebec, H3Z 3B6, Canada.

TRADES ONLY 7" Brotherhood (1st), AYS, Underdog (1st), Rudimentary Peni (both), Wide Awake (1st), Gang Green (both), Heresey (flexi), Beastie Boys, Ignition "Sinkin'", S.O.I.A., Blitz, Unsafe comp., Crass (EPS/flexis) Deviated Instinct, Discharge, Conflict 12", Token Entry "Streets", WANT FOR LIST: JASE Step One, One Cherry Tree Avenue, New Earswick, York, YO38AR, UK

DICK SLAPPER EXP is packin' up their dirty magazines for an east coast tour in June/July '92. Anyone who can get us shows, put us up, promo shows, get us directions to cheap liquor stores, write us. We'll be going to: IN, OH, PA, NY, NJ, Conn., MA, DC, Delaware, MD, VA, Tenn. Our new address is: Dick Slapper Exp., PO Box 552, Matteson, IL 60443.

IT IS HARD dream with a head full of pain. I dwell in that darkest part of night where burning desires and the blackest of thoughts prevail, where innocence is but a fleeting memory. I am an autumn person searching for others like me... I am screaming, can you hear me? Please write. Bartholamew Sullivan 2011/ 2 Garfield St., Middleton, OH 45044.

FUCK YOUR RACISTS!! "Save our land, Smash the klan!" t-shirts still available, only twenty left. \$14.75 US funds ppd. Buttons \$2.00 USppd. Make money orders out to G. Gilberts. MO's/ cash only. Send to: Baker Centre, PO Box 40051, Edmonton Alberta, TSJ-4M9, Canada.

ANYONE IN SANTA ROSA CA. I'm stuck in Versailles KY and am moving to Santa Rosa ASAP. Just back in the states from boarding school in Scotland and desperately want to swim in the Pacific. Write me Ariel Niccolini, PO Box 1693, Lexington, KY 40507.

AVAILABLE NOW: hide out four song 7" (melodic posicore), creepshow four song 7" (great rockish positiv-core) and maze 4 song 7" (powerful hc a la negazione). Also available: permanent scar 4 song 7" (hc). send \$4 (europe)-\$5 (others) to Inaudito dischi av. parmentier 72 75011, paris france. Coming soon : slowdown 7", by all means 7", point of view 7".

AUCTION: 7-inches - Lords "New Church" (illegal), Rudimentary Peni "Farce" EP, Adverts "Safety in #s", Adverts "One Chord Wonders" (orig pressout ctr), Bad Religion "Back to the Known" EP, Stiv Bators "Disconnected" LP, Mother Love Bone "Shangri-La" 12" (test press), May trade for Damned 45's. Send bids, wants (incl. price willing to pay) to: Rhett, 1824 B Summit St, Cols., OH 43201.

FOR SALE/TRADE: US HC, UK HC, Punk, Zines, GG Allin Letters. BYO, No Future, Posh Boy, Poison Idea, Necros, boots, live LP's, comps, autographs, live Madness/ Specials, 1990-91 Subpop Singles Club 7"s. Too much to list, everything must go. Trade for same and new in print stuff. Randy, 3468 S. 119th, West Allis, WI 53227. No Misfits.

TAPE LABELS: Licensing my old titles to anyone interested. Industrial, hardcore, psyc, prank calls, poetry. Will sell cheaply or trade. Get in touch for more info. Zadfruck, 3468 S. 119th, West Allis, WI 53227.

SELL/TRADE: SSD - Get It Away (X-Claim), Germs - What We Do Is Secret, L7 - Shove (Subpop), Slapshot - Might Makes Right (black), Buzzcocks - Spiral Scratch (orig), Dickies - Incredible Shrinking (yellow), Misfits boots and originals. Karl Povisils, 106 Woodlyne Ave, Pitman, NJ 08071.

BOY THE PMRC BRINGS OUT THE WORST IN EVERYBODY. I'm back! I've spent 5 years in mainstream society, (I thought I should give it a chance before I totally condemn it) I admit it now, I was wrong! It wasn't even worth investigating - Just thought you should know that. So I'm determined to become an unperson live under the table, fuck up society, be a ghost in the machine and inspire chaos. Anyone wanna come along with me. Right to Marky D. 12607 N. 38th Dr. Phx, AZ 85029.

LOOKING FOR: Bad Religion - Into the Unknown; Sewer Trout; Records, videos, posters & (demos?) by Alice Donut, NoMeansNo, Flaming Lips, Victim's Family. Send list or wants for huge list. Karl Povisils, 106 Woodlyne Ave, Pitman, NJ 08071, (609) 589-5433.

PIPPY LONGSTOCKING—Hello, my brother & I will clean your house if you let us use your stove on our traveling expedition starting this summer through North America. Please write—Carter & Brad, 115 124th St SE Apt. E5 Everett WA 98208.

RECORDS FOR SALE: many titles from both the UK and US. Misfits, Disorder, Undead, Vice Squad, Parasites, etc. Send stamp for list, guaranteed reply! John Lyon, 1008 San Ramon Ave, Huntsville AL 35802.

FOR TRADE: Indigesti/Wretched, 1st Pandemonium, BGK, Rosemary's Babies, Final Conflict, Koro (original) & more 7"s... Want: All sorts of old and new records... Only serious, fast, and honest guys (or girls) all over the world. All letters answered! So send trade/ want list to: Xavier Bonhomme, 21 Rue de Bapaume, 94130 Nogent Sur Marne, France. Sorry, I have no phone.

ATTENTION ALL BANDS: Renting out a venue for the summertime and looking for bands to play. Please write if interested. PS a new band from Chicago has a free demo, please write and get it. 1326 Fredrick Lane, Naperville IL 60565. Same address for both.

FOR TRADE: 7" boot of Crippled Youth, YOT "Yesterday", Violent Children, Fugazi "Blackout", Necros. For sale: Growing Concern "What We Say" 7" red vinyl (300 pressed), "Between the Clouds" S.E.H.C. compilation (\$5 each ppd.). Looking for 7"s from: Revelation bands, Big Boys, Descendents, SNFU, Accused, JFA, 7 Seconds, Crucial Youth, Brotherhood. Giulio Repetto, Via Falloppio 38, Padova, 35100 Italy.

SELLING OFF MY SUB POP 7's: Mudhoney "This Gift" (purple), "Thorn" (pink), Big Chief, Lubricated Goat (gold), Babes in Toyland (gold), Dinosaur Jr. (white), Thee Headcoats (blue), Rollins band (pink), Nirvana "Silver" (blue), Poison Idea (blue), Nirvana/Fluid (green), Shonen Knife (grey), Urge Overkill (green). Send bids to: Valerie 2926 Heights Dr., Bellingham, WA 98226

FOR SALE: Adolescents "Welcome to Reality" 7" (#d, purple), Brotherhood 7" (blue), LP (green, 1st), Undertow "Edge of Quarrel" 7", SSD "Kids Have Had.." 7" (boot, #d), Melvins flexi (2nd), Lazy Cowgirls "Long Goodbye" 7" (pink), Big Chief "Brake Torque" (green). Send bids to: Valerie, 2926 Heights Dr., Bellingham, WA 98226.

FOR SALE/ TRADE: Loads of old punk stuff like Discharge, Abrasive Wheels, Amebix, Blitz, Conflict, Dirt, Flux, Exploited, Vice Squad, Icons, Varukers, etc. Want stuff on the band GISM, T-shirts, LP's, etc. Chris Andrea, Dings House Oxford St., St. Philips BS2 OQU Bristol, Avon U.K.

KID WITH MAN HEAD—become a strapping young love toy or an...object of desire... KWMH's tape erotically programs women to believe and obey - you become her fantasy...melodic power-pop at its finest...7 songs, \$4 ppd. 23 Pinehurst Avenue, Port Monmouth, NJ 07758.

FOR SALE OR TRADE: Flipside record with Misfit interview Auto by Stelle. High bid see Fuckin' A-Z address.

CLASSIFIEDS

40 WORDS \$2 60 WORDS \$3 MAX-CASH ONLY!!!

HELP! WHERE ARE all the punks?? I need to be rescued from the suburban abyss. Send me something of yourself and I'll entertain you in return. No body parts, please. Into Flipper, Operation Ivy, Y.O.T., etc. Zusu Flynn, 139 Gill Way, Benicia, CA 94510.

CURE FANS: I am looking for a ticket to the Long Beach show 6/21/92. Will pay top dollar. Also looking for a place to stay in Long Beach/L.A. area. Will pay and be a good guest. J. Petrait, 8714 NE 134th St., Kirkland, WA 98034.

STRAIGHT EDGE CONTACTS NEEDED from all over the world! Is anybody there in places like Australia, China, Japan, Hawaii, Poland, etc. Let's keep this network of friends together and purposeful for a multinational and poison free planet. Write to: Jase Step One, One Cherry Tree Ave., New Earswick, York, YO38AR, UK. Positive, political, powerful. Holding on Strong The Euro edge.

TOM COVINE WHERE ARE YOU? Whatever happened to the Native American benefit compilation that Process of Elimination submitted a tape to? We need our tape back. Write me: Greg Bennick, 427 11th Ave. East, Lower Unit, Seattle, WA 98102.

EUROPEANS, We will be visiting Europe in the summer of '92 and would like to hear from people on what to see, where to hang out, see shows etc. If you have any advice for us, or would like to hang out with or put up with a couple of nice young Americans for a few days, please write. Lance and Gwenn, 5640 3rd Ave. NW, Seattle, WA 98107

HEY YOU, WANNA TRADE STUFF? I have Janes, Ramones, Primus, and more. Audio & video. Well, what are you waiting for??? All traders please send lists. George Petroustas, 217 Santa Clara St. Watsonville, CA 95076

WE NEED: Teeth. Pictures of body-piercings, burns, armpits, vomit, shit, criminals, nude obese women, yourself. Recordings of: flatulation, flagellation, explosive diarrhea, yourself. Write us if you are either: in prison, in a mental hospital, on anti-depressants, politically incorrect, or a sick motherfucker in need of a friend. Kym&Kurt, 149 King St. Apt. #5, Pottstown, PA 19464.

SETSALE! Rare gems on Dischord, Revelation, Touch N Go, and many more. Send SASE or call (908) 264-2877. Write to Ryan Sikorski 10 Alexis Ct., Holmdel, NJ 07733. Must sell everything ASAP. And fuck you to Rave records.

FILTH, SLIME, DIRT, GARBAGE, for some people it's not just a preoccupation, it's a way of life!!! This ad is dedicated to those individuals. So if you're not an above average dirt bag, ya better grab a snorkel, cuz we're going down! Best thing in the world is sex! Ugly, old fat rank punk, wishes to write and play around with interesting females of like minded sleeaze. Must be 18 years or older (or a really good bullshit artist). So I only got 6"s so what? Sense of humor a must. Write: Mark D. 12607 N. 38th Dr. Phx, AZ 85029

BLEED AGAINST IT! Isolated soul wants to sell zines at price of pain. The Journal of Hate #3 out soon. Be forewarned, creativity is close at hand. Jason, 414 Northview Dr, Shep KY 40165.

CLUB CATALOG. Book your band in cool clubs all over the country w/list compiled from other bands. Over 100 names, addresses, etc. Send \$5 cash or \$3 and your list to Club Catalog, PO Box 6064 Athens GA 30605.

WE ARE THE FUTURE. We must regain control of our destiny through assimilation and subversion, or our lives are meaningless. Send \$2 or trade for hyperaccelerated technimanifesto to Dissonance Magazine, C/O Leif Hunneman, PO Box 4772, Highland Park, NJ 08904-4772.

FUCK THE BUSINESSMEN! New address! More designs! T-shirts \$5.00 each. postage paid, Crass, Rudi-Peni, Resist, Misery, Nausea, Discharge, Disorder. Many other designs. An alternative to bullshit prices. Orders or picture list write. Ian, 1240 Pearl St., Apt. B, Denver, CO 80203

ANIMAL LIBERATIONIST: I'm distributing the "Animal Liberation Primer" which was originally produced by the Edmonton ALF support group. This booklet details direct action tactics for the 90's and is available for \$2.00 from P.O. Box 241352, Memphis, TN 38124. Go vegan!!

PUDCHAIN issue #2 now out with Low Budget Soul Band, Alvin, Greenhouse and available ads? For an ad, no matter what size, we will take from 0 to \$5. Classifieds are free. Always looking for contributors. Distributors write for wholesale prices. Fifty cents, one dollar ppd. Pudchain, 1107 Severnview Dr, Crownsville MD 21032.

HORROR FARCE? Social Prophecy? Penetrating study of human morality? "My Light Like Light", a fine new fanzine needs fruity metaphors and florid diction, fiction, art, articles, politics, humour, original thought, personal essays, reviews, stuff!! Write to Simon, 23 The Embankment, Bedford MK40 3PD, UK

LONELY QUEER BOY living in NYC, looking for other alternative queers, guys & gals to hang with & have some fun, into punk, HC, industrial, comics, cartoons, horror books & movies & much more, so come on my brothers & sisters, I know you're out there so write, this means people everywhere. Stimp, PO Box 1525 NY NY 10011.

ROADIE/AUDIO & VISUAL TECH. Looking for band to travel with this summer. Have experience doing sound on the road and am going to Audio School in Nashville. Contact David at PO Box C424 MTSU, Murfreesboro TN 37132. (615) 898-4697.

FOR SALE: Victims "Real Wild Child" (ex Plan 9 label band) sealed LP bid. Skrewdriver poster, "All Screwed Up" promo poster (from pre-neo 1st LP). Nice group shot of original band in 1977. "Rare" \$10.00 ppd. tubed. Unnatural Axe 7", "Three Cord Rock/Tonight We Fight". \$10 ppd. legendary Boston band. Send SASE to D. Giovanni PO Box 46881 Mt. Clemens MI 48046. Cash or MO orders only.

APEX—a new poetry publication sponsored by Art-Core magazine and Electric Lord Productions is searching for a select group of poets and artists to participate in its first annual edition of erotic poetry. Interested parties should send a short sample of their work and a SASE to Apex, POB 49324, Austin TX 78765.

7" AUCTION: Weirdos—Neutron Bomb; Clash—Complete Control; Bags—Survive; Damned—Neat; Nuns—Savage; Crime—Hotwire; Sex Pistols—God Save, Pretty Vacant, Anarchy; X—Adult Books; Richard Hell—Blank Generation; Teenage Jesus—Baby Doll; Avengers—We're the One (Red Vinyl); Cramps—Human Fly; Buzzcocks—Spiral Scratch; NY Dolls—Picture Discs; Much More. A. Vogeler, 611 Bullion Rd #69, Elko NV 89801.

QUEER BOY looking to join or form queer band, punk, industrial or whatever, can sing & play bass (barely), so let's get together, have some fun, make noise & make a point. Stimp, PO Box 1525, NY NY 10011.

T-SHIRTS: Bad Brains, Bold, Burn, Chain of Strength, DOA, Dead Kennedys, Exploited, Fluid, Fugazi, Gorilla Biscuits, Judge, Intent, Lemonheads, Mekons, Minor Threat, Quicksand, Pistols, Shelter, Slapshot, Sloppy Seconds, Soul Asylum, Specials, Mighty Bosstones, Token Entry, Undead, Youth of Today, Refuse To Fall, Uncle Tupelo, Into Another, For catalog send \$1 name + address to Prehensile T's, 73a Main St. #213, Waltham, MA 02154.

BANDS! LET US PRINT YOUR SHIRTS! Ceasefire Productions is a not-for-profit collective dedicated to promoting independent music. We do high quality printing on Screen Starshirts very cheaply, especially if you're in Alberta or B.C. Write us for info! Ceasefire Productions, Box 29, 10024-82 Ave., Edmonton, Alta, Canada, T6E 1Z3 (403) 426-4210

BUY RECORDS WITH CANADIAN MONEY! We've got The Burnt "Social Disease", Fury "Resurrection", Inspector 12 "Jack", Random Children, THD Comp., Wretched Ones "America's Most Wanted", Detonators/Econochrist, Dizrythmia/Guttersnipes, Uncommon Society "Laugh it Away". All are 7"s, \$3.50 ppd. Canadian, except Uncommon cassette, \$5.00 ppd. Ceasefire, Box 29, 10024-82 Ave., Edmonton, Alberta, Canada, T6E 1Z3, (403) 432-1094

CYCLING ACROSS EUROPE: Let us pitch a tent on your lawn! Two vegan, straight-edge mad dogs want to eat at your table. House-trained, limited vocabulary. Send name, address, phone # to: Mel & Adam c/o Arm's Reach Fanzine, PO Box 4 Station "C", Toronto, Ont M6J 3M7, Canada. We are 2 cool 4 words.

BLACK HAND AGENCY (gigs, tours), record store (HC/punk/underground), mail order distrib, record label, fanzine (Czech & English version), animal rights activities, organization, from '93 cheap food kitchen. Black Hand/Kafkova 9/ Praha 6 - 16000/ Czechoslovakia/ tel: 02-541131. Petr Bergmann.

PUNKPALS is no longer done by either Robert or Lenny. It is now done by Wall-ter. Direct your correspondence to: Wall-ter, 8800 I.H. 35 North Apt #1179, Austin, TX 78753.

EUROPEAN STRAIGHT EDGE. Arm's Reach fanzine special edition #4 to be researched in person, by bike, in Europe, this summer ('92). Looking for zine editors, bands labels, whoever, for hospitality, info/interviews & friends/contacts/whatever. Send name, address, phone # to: Adam c/o Arm's Reach Fanzine/ PO Box 4 Station "C", Toronto, Ontario M6J 3M7, Canada.

TRADE: Youth Of Today-Can't, Discharge-Realities, Subhumans-Evolution, Blind Approach-Restless 1st, Napalm Death-Live Tour, Brutal Truth-boot 7", Sore Throat-Death To, Crude SS-Who'll Survive, Heresy-Neve, Misery-All EPs, Rattus-Rajoi, Willfull Neglect-Justice, Big Boys-Lullabies, Articles Of Faith-Give Thanks. Want: Deviated Instinct-Welcome, Antidote-Thou, Electro-Hippies/Generic, Varukers-Mass Millions, Battalion Of Saints-Fighting Boys, Anti-System/Morbid Humor, Anti-System-A Look, Legion Of Parasites-Uninvited, Felix Havoc, PO Box 8585, Minneapolis, MN 55408.

TAPE CLASSIFIEDS

40 WORDS \$2CASH

HELLO. BUY Big Poo Generator's new 60 minute tape, cleverly titled "Big Poo Release". You'll think it is neat! Send \$5 cash to Rikki Rockett, 4088 Pepper Ave., Yorba Linda, CA 92686... Ecclesiastes 2:16-17... write for more information on poo.

CATHARSIS, 'FUCKING RAD UK speedcore' (Ron Overkill). New demo available 'Marginally Better than Brooding' 4 tracks of new flesh from England. Brains and bollox from the heart of Middlesborough. Also 'Beyond a Joke' 7" from Overkill Records (US) or Yukon Ho! (UK). 4 track demo \$5.00. Write: 35 Gresham Rd., Middlesborough, TS1 4LU. England. UK price £3.

HARDCORE & EXPERIMENTAL videos wanted for a national alternative music program - Noise Bazaar. To be considered, VHS tapes should be submitted to: WNEU-TV/ 1001 East Entry Dr./ Pittsburgh/ PA 15216. Tapes can also be submitted for a home-video program in production. Videos will not be returned.

DEAD CHRISTIANS leaping from their graves to kill, limbless torsos smoking pot with Jesus as they gurgle in blood and crushed body parts. Post punk-industrial. Tape #4 only \$4 send money: CNF, PO Box 9152, VA Beach, VA 23450.

LIVEAUDIO/VIDEO FOR SALE/TRADE. Punk, hardcore, thrash. Over one thousand shows, Excellent prices and quality. Send your list or two stamps and list of bands your looking for. Nada Khodl, 547 Alleghany Ave. #3, Towson, MD 21204.

DR. KEVORKIAN SUICIDE MACHINE band 30 song debut cassette. Comes with C.D. size booklet parody of McCartney's 1st album. 2 man experimental punk. 5 dollars cash to George, 12562 McDougall, Detroit, MI 48212

LIVE VIDEOS AVAILABLE. Artists include: Oxbow, Rollins, Cave, Buttholes, Neubauten, Big Black, Unsane, Bad Brains, GG Allin, Nirvana, DCD, Tad, Janos', Foetus, Smiths, Godflesh, Fugazi, Helmet, Jesus Lizard, Sonic Youth, Chilli Peppers, Steelpole, and more. Send S.S.A.E. or list for details to: Karl Unrigar, 200 S.E. 15th Road, #81, Miami, FL 33129 or call (415) 359-2731. Wanted: Skinyard, Rapeman, Swans.

VIDEOS FOR SALE or trade: GG Allin, Cramps, Plasmatics, Ramones, Nirvana, Mudhoney, Shonen Knife, Primus, Cop Shoot Cop, N.I.N., Buttholes, Mummies, Sisters, RHCP, Jesus Lizard, Rollins, Hole, Misfits, Skinny Puppy, Janos', Dwarves, L7, Lunachicks, Smiths, Fugazi, Sonic Youth, Tad, Bad Brains and many, many more. Write Merle Allin, 298 Mulberry Street, #7D, New York, NY 10012 or call (212) 274-0803. Send \$1 for list.

GG ALLIN VIDEOS: for sale only. All new 1991 and coming in February-1992 shows with the Murder Junkies. GG shows are getting more violent all the time. Lots of blood, shit and piss. The real thing. All shows excellent quality from the master. Write Merle Allin, 298 Mulberry Street, #7D, New York, NY 10012 or call (212) 274-0803.

INSERT pilthy catchy phrase meaning punkasfuck here. Scooby Don'ts new tape, fueled by bean sprouts and hummus, is eleven unique, lively, prestomelodic songs ranging from Gamara to self-awareness. Cash, check, m.o. \$4 stamps are cool. Matt Scholes 816NE Main, Minneapolis MN 55413

I NEED recordings of Ministry audio & video, and Psychic TV (TOPPY) videos. I'll supply blank tapes & postage money. Todd, 3332 Peachtree, Lima, OH 45805 USA. Thankyou.

"190 PROOF" Virginia Homogrown hardcore. If you're into old style shit then buy this tape. Write us, we need beer money. 5 songs for 2 bucks. 3 Crossbow Ct., Newport News, VA 23602

TAPES WANTED: any good live Helmet, Mummies, Unnatural Axe, MC5. Also Sister Ray, Vancouver Nuggets, & Big Black official release tapes. Will buy, trade records for these! Steve PO BOX 763, NY NY 10009, Tel (212)989-1065, Fax(212)929-4128

NOFX! looking for good quality live video/audio tapes! to: Jiro Masui, 3-11-5 Kashiiekihigashi, Higashi-ku, Fukuoka-shi, 813 Japan

BAROQUE WIND SESSION by Vinnie & the Stardusters finally out on cassette. The "classics" by dead white guys (Beethoven, Mozart, Bizet) thoroughly maulled with a rumba beat & a distortion pedal. \$5 cash to 480 Otis/ St. Paul/ MN 55104.

OVERSIGHT 5-song demo/promotional tape available for \$3 US or \$5 world or swap demo tapes/ records. 7 inch out soon. Send Cash/ MO/ Demo/ whatever to Mike Warden/ 18782 Middlebelt #114/ Livonia/ MI 48152. XXXconquer the worldXXX

BUTTHOLE SURFERS - I want anything related to this band, especially live audio and video and bootlegs. Will trade or buy. Chris, 1604 Plover Springs Dr., Plover, WI 54467.

BUTTLOADS 'O LIVE AUDIO!!! Plenty of masters, but I want Superchunk, Fastbacks, GasHuffer, Cynics, Original Sins, Ulysses, Pylon, AmRep, Matador, blah, blah, blah. I prefer American contacts (due to postage). Henry Owings, 1715 Chesley Road, York, PA 17403

STONKAGE zine and Bad Voltage Tapes are putting out a Benefit tape for the...Homeless in the UK. If you want your band on it, send a cassette to: Dave Morris, 756 St. John's Rd, Clacton on Sea, Essex, CO16 8BN, UK.

TAPE TRADERS WANTED: Any type of music, Rock, Metal, Punk, Blues, Reggae, Oil, Jazz, any alternative, typical music. Send me a tape with stuff you like, I send one back. Your list gets mine. Luigi, R. Marques do Herval 682, 7" and, Taubaté SP, 12100, Brasil.

VIDEOS. 100's of titles including Nirvana, Mudhoney, Primus, Gorilla Biscuits, Shelter, Mentors, Fishbone, SOIA, Ramones, Slapshot, Prong, Bio-Hazard, Soundgarden, RHCP, Bad Brains, Public Enemy, Godflesh, Supertouch, Fugazi, Janes Addiction, Nine Inch Nails, Rollins Band, and many more. Send \$1 for large lists. Low generation trades welcome. J. Salvatore 914 Cross St. Phila PA 19147.

OVER 300 VIDEOS available in VHS PAL for trade, from Misfits, Accused, English Dogs, Discharge, Disorder, Killing Joke etc. Looking for Samhain, Amebix, Discharge, Anti-Sect videos. Your list or mine. George Arakakis, 54 Kondilaki Str., Sitia, 72300, Crete, Greece.

VIDEO TRADERS: have 7 Seconds, Fugazi, Go!, Swiz, Big Black, ALL, Jawbreaker, Marginal Man and many more looking for: Boss Hog, The Sundays & Smashing Pumpkins, also have 100's of fliers audio tapes and records. Jeff Owen, 10335 Commerce, Tujunga, CA 91042-1934.

SHLÖNK! SHLÖNK! SHLÖNK! Guaranteed to annoy your parents!!! Live tape \$4.00. Recorded Dec. 31st '91 Krefeld, Germany. Superb Sound Quality!! T-shirts \$8.00—1) Mutated Dick design (multi color on white) 2) same on black. Arm Your Children video \$6.00. Package Deal!! Includes: 1 tape, 1 T Shirt, 1 Video, 1 Glossy Band Photo, \$15 total. Angie Shlönk, 3032 St. Antoine West, Montreal, PQ, H40 1A5, Canada.

NEVERBORN—"Global Collapse" and "Communion" on tape over 80 minutes of cyberpunk, noise, industrial, death, core. EXTREME. \$3.00 NB c/o Tim, 22 Jackson Village, Rutherford, NJ 07070

THREAT THEATRE VIDEO! Hundreds of rare, cult films now in stock! Choose from: silent classics, famous monsters of the 30s/40s/50s, gore and exploitation, Japanese sci-fi/fantasy, British horror, kung-fu, sex, music, previews, more! Great prices! Want lists encouraged! For a free catalog, send a 58¢ SASE to: Threat Theatre, 2323 Burbank Ave #16-D, Olympia, WA 98502.

I AM SELLING copies of my private audio collection. Nobody has what I have. Jawbreakers, Dwarves, Helmet, Nirvana, many more. SASE gets list. \$5 gets sampler tape. Des Jr, PO Box 766, Johns Island, SC 29457.

SHE'S WILD, WARM, AND WONDERFUL. She's Lisa Suckdog, and the Smedley People have a five song cassette all about her. \$2 to PO Box 384, Front Royal, VA 22630. You'll weep with the beauty of it for 18 minutes, then erase it. SASE for free catalog of goodies by bands across the US. Need more Sockeye cover songs for comp.

SOUNDGARDEN 50 minute audio tape "Badmotorfinger" show plus 50 minutes of live and rare Soundgarden. Trade for SubPop. AmRep, Albini, Fugazi, Dwarves stuff or \$12 p.p.d. cash or M.O. to Matt Sullivan, PO Box 3035 Brentwood, TN 37024-3035

I WAS WONDERING if anyone out there would be interested in trading tapes. Specially seeking all Nirvana EP's, B-sides, extra tracks, boots, etc. Current-93 "Nature Unveiled", Controlled Bleeding "Knees and Bones", Obituary 1st (and only) 7" 45, The Cure "Meathook" single, and as much "techno-industrial" dance and/or DJ shit (such as Ravebustlers, Cubic 22, Aircrash Bureau, Orbital T99, Klinick, etc....) as exists in hell, as well as any Sub Pop or Amphetamine Reptile compilations. Lotsa hardcore, death, grunge too. Send complete, diverse and sick wants to: Joe, the Venerable Hopscotch Cat, C/ O Belgian Woodchuck Orgy, 3512 Robin, Texarkana, TX 75503-2512

COMB 5 song 7" EP \$3.00. "If You Hate Life You'll Love This" cassette \$4.00. T-shirts, hats, videos, and more. Send SASE for free sticker & catalog. Zines please send a copy for free shit! Comb, POB 8515, Tacoma WA 98418.

INFECTION GROOVES—CA (45 min) 11/91. Pantora—6/11/91 (70 min) PA & 6/91 (50 min). Mudhoney—NJ 12/91 (80 min). Overkill—11/91 (85 min). Alice in Chains—Detroit 8/91 (75 min). Send for 2 hours \$24.00. cash, postal MO to M. F. Horn, 1224 Chew St. Allentown PA 18102.

VIDEO: COMB "DROP DEAD" video 1, all you never cared to know about Comb the band. Includes 30 mins of interviews, five song videos, and other goodies. \$10.00 each. Send SASE for free sticker & catalog to Comb, POB 8515 Tacoma WA 98418.

JANES ADDICTION & POSTER CHILDREN— Have many of the hottest Janes' videos and looking for trades to get more. Also looking for any videos of the Poster Children and Elvis. Will sell videos for under \$20. Rage!! Paul Losoff, 246 Crescent Dr, Glenview IL 60025-4616.

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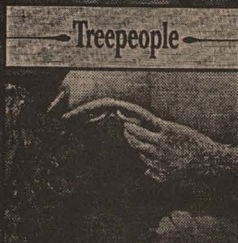
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WRITE P.O. BOX 1235 CHAPEL HILL NC 27514

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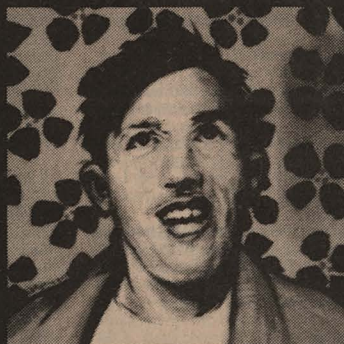
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BETWEEN THE LIONS

Reviews by: (JD) Joe Donohoe, (LH) Lance Hahn, (JX) Jux, (KO) Katy Odell, (HH) Harald Hartmann, (SB) Suzanne Bartchy, (SA) Steve Aycock, (MM) Mike McNeil, (TM) Timojhen Mark, & (MW) Matt Wobensmith.

When sending in a zine for review, please include a complete address and a post paid price.

CONCRETE SCENE #3/ \$3.00 ppd.

6 x 8 - offset - 44pgs. - English
It's been 3 1/2 years since the last issue (#2) came out. Of interest is Mark Concrete's trip into a Hare Krishna temple to discover why a punk rocker would join this movement. Mark also has something interesting to say on nationalism, inspired from his travels in the USA. Interview with One Way, a new band from Holland. (HH)
Concrete Scene/ A. Franceplaat 750/3069 BJ Rotterdam/ Holland

FLYING CHARENTAISE #5/ \$5.00 ppd.

6 x 6 - offset - 32pgs. - French
Info. on Nirvana, Carnival of Shame, "Akwasne Notes", a journal on the Mohawk Nation. Plenty of record reviews, also comes with a Judge-AK47, 7 inch. (HH)
Flying Charentaise/ c/o Bourouf Salem/ 2 Passage Basfroi/ 75011 Paris/ France

TRAUMA #2/ \$1.00 ppd.

8 x 12 - offset - 36pgs. - Dutch
A straight ahead punk zine, interviews with Green Day, Seeing Red, plenty of record reviews, and seven pages of catalogue to order records from. (HH)
Hans/ Amethistidijk 82/ 4706 BC Roosendaal/ Netherland

REPTIL ZINE #4/ \$3.00 ppd.

8 x 12 - offset - 36pgs. - Spanish
This zine is best described as a Spanish Flipside even down to slick colored cover page. Interviews with Pullerman (Germany), Sofahead, Alice Donut, NO FX, and Budellam. Info. on bootlegs, and plenty of record reviews. (HH)
Reptil Zine/ SMP Apdo Correos 23175/ 08080 Barcelona/ Spain

SCENE REPORT #11, #13/ trade

8 x 12 - offset - 20pgs. - Czech
An informative zine that covers a lot of territory; between these two issues there is an article on the Poll Tax Riot, the bands Sink, and President Fetch, but mostly there is just tid-bits on eastern European metal bands. Blah! (HH)
Albis- Hrboviccka 182/ Postouni Prihradka 151/ 40021 Usti nad labem/ Czechoslovakia

KAKAFONI #3/ \$3.00 ppd.

8 1/2 x 11 - offset - 24pgs. - Swedish
Interviews with Asta Kast, Motorhead, Cosa Nostra, and Headcleaners, plus an article on Iggy and the Stooges. An OK zine to read for band info. (HH)
Kakafoni/ Rafsestigen 4/ 125 33 Alvsjo/ Sweden

KABELJAU #15/ \$3.00 ppd.

8 x 12 - offset - 48pgs. - German
Yea, a really cool zine, great layout with plenty of black-white contrasts, and the most interesting use of graphics. Interviews with EA80, Basso Bo, Risiko. Plenty of record reviews, and just the right mixture of punk and anarchy. (HH)
Thomas Skubsch/ Kielortung 20b/ 2000 Norderstedt/ Germany

FURTHER TOO...#7/ 3 IRC's, or trade

6 x 8 - offset - 12pgs.
This zine is best described as a quick grab-bag of tid-bits. A two page description of a Polish tour by Inside Out was the highlight of this zine for me. (HH)
Further Too.../ 40 Darwin Court, Barlow St./ London SE17 1HR/ England

ISTEN MALACA #4/ \$3.00 ppd.

6 x 8 - offset - 80pgs. - Hungarian
A comprehensive zine that captures the essence of punk, freedom!! Well laid-out zine with plenty of interviews: No Means No, Vagzazo Halottkemek, Instigators, Fugazi, plus plenty of 7" and LP reviews. (HH)
Isten Malaca Zine/ POB 48/ Budapest 1675/ Hungary

SECOND SKIN #2/ \$1.50 ppd.

8 1/2 x 11 - copied - 22pgs.
A music zine with a strong personal voice (which is the best thing for a fanzine to have.) Has a real homemade look, but not cute and trashy (punk). The volume and quality of reviews are almost incongruous with a zine this small, and so are the interviews with "stars" Smashing Pumpkins and (wow - neat!) The Buzzcocks... Real good, and it'll probably get better. (SA)
Alyssa Isenstein/ One Mead Way/ Bronxville, NY 10708

YOUR FLESH #24/ #2.50 ppd.

8 1/2 x 11 - offset - 130 pgs.
The more zines I read, the more I start to like Your Flesh. It's consistent, y'know, and entertaining. And this one has an article on George Bataille, fer chrissakes! Slick, as usual - almost more of a magazine than a fanzine. Very much in the Forced Exposure, et al., camp... (ha ha). (SA)
PO Box 25146/ Minneapolis, MN 55146

DAMAGED ZINE #1/ \$1.29ppd.

8 1/2 x 11 - offset - 12pgs.
Okay effort. The interview with Born Against could've been a bit more polished for easier reading but covered some good points nevertheless. There's some bits of good information here including a CHICAGO SUN TIMES piece on drug and alcohol prohibition which editor Peter Havranek "borrowed". Also some cool quotes by American Indian leaders. (JD)
POB 9631/ Downers Grove, IL 60515

HOPSCOTCH #1/ \$1.00 + 2 stamps.

8 1/2 x 11 - copied - 48pgs.
Wow! A thick stack of paper that's hole-punched three-ring-binder style and fastened with those l'il gold gradeschool paper fasteners... you can hook future issues together or collect 'em in a binder of the aforementioned type. The pages are normal enough (typed, readable). Didn't really read the music articles, tho' they looked OK, but the pinball reviews made Hopscotch a winner for me. (They should have tried harder on a couple of the games, though...) (SA)
1420 Riverdale Dr./ Appleton, WI 54914

STEADY DIET #1/ \$3.00 ppd.

8 1/2 x 11 - offset - 52pgs.
Named after the last Fugazi LP? I don't know, but it's a pretty solid production. Has the usual array of music stuff, which is fine, but it's the other articles that make it interesting - like "Places to Visit in Rome", some fiction and - yes - architecture. I guess "Steady Diet" is an appropriate enough name - it's even, varied... food for thought... (SA)
Satpal Kalski/ 24 Hopyard Lane/ B98 OJH/ England

VICIOUS VINYL #3/ \$1.50 or trade for bootleg 7"

8 1/2 x 11 - copied - 12pgs.
This zine consists of a bunch of bootleg reviews, which is neat. Pretty sparse, but they choose a few narrow topics - "Nevermind-period" Nirvana, for instance - and get pretty in-depth in a real pithy sort of way. Maybe there are other bootleg zines that are more exhaustive, but if you got several issues of this, maybe you could learn something. (SA)
4739 University Way NE #1410/ Seattle, WA 98105

CLEVELAND RAGNAROK #11/ \$1.50 ppd.

5 1/2 x 8 1/2 - offset - 48pgs.
Music zine. Has a Helmet interview which is good. At first glance, I thought it also contained articles about the Tube Bar tapes, Cramps, Melvins, and Greg Sage, and I said, "Aw, cool!" but then I looked closely, and saw that those were listed under "reviews". Oh well... The writing in here would be pretty good if it wasn't so long and pseudo-scholarly... (SA)
PO Box 5054/ Cleveland, OH 44101 - 0054.

FACTSHEET FIVE #45/ \$4.00 ppd.

8 1/2 x 11 offset - 98pgs.
Well... not quite as good as the old FF - not yet anyway. It would take a couple pages to describe all the changes, but for starters, the cover's different and the type is larger - probably because less material was reviewed rather than less stuff being covered due to lack of room (just guessing). If you've read F5 for a while, you might miss the familiar and trustworthy voice of Mike Gunderloy (except for artifacts reviews, he's virtually absent.) I'm sure we'll all come to know and trust Hudson Luce, though - if the zine survives - Factsheet Five is reportedly in financial straits, hence some of the changes. So send money, buy your own copy, subscribe - whatever - and form your own opinion... It's still an important zine which deserves your attention and I'm sure it will only improve. (SA)
PO Box 8026/ Atlanta, GA 30306-0026

3 PARENT FAMILY #2/ \$2.00ppd.

5 3/4 x 8 1/4 - copied - 36pgs.
An intelligent output from some UK punks. Unlike a lot of zines, this homegrown periodical's editorial staff doesn't assume that their opinions, politically correct though they may be, are unquestionably right and allow for diversity of views from outside sources regarding abortion, homosexuality, genetic engineering and the gender war. Of note is the essay on Tantric sex and a history of the Celts. Interviewed are Nuisance, Jawbreaker, Spambirds, Orb, Herb Garden, Citizen Fish, Dawson and Shudder to Think. (JD)
47 Mallard Rd/ Colehill/ Wimbom/ Dorset/ BH21 2NL/ UK

BIRTH OF A HOOLIGAN #1/ \$3.00 ppd.

6 x 8 - offset - 16pgs.
An open minded, intelligent English zine that's of particular interest to anti-racist skinheads into ska and oi. Interviews with Red London, Ritam, Nereda, and info. on East Germany. Record reviews too. (HH)
B.O.A.H./ POB 128/ Derby DE1 9PX/ England

TRASH O' RABO #6/ \$2.00ppd.

8 1/2 x 11 - copied - 24pgs.
This zine features reviews of various trashy exploitation films and horror movies like BLOOD FEAST (1963) as well as records and sadistic newspaper clippings. Worthy effort. (JD)
2124 Hawthorne Hts./ Depere, WI 54115

NO SANCTUARY #10/ \$2.00 ppd.

6 x 8 - offset - 12pgs.
Europe's only monthly protest punk zine. Interview with Flajrants D'eli, and plenty of record reviews. (HH)
Resistance Prod/ POB 426/ 8026 Zurich/ Switzerland

THE URINAL FANZINE #5/ \$3.00ppd.

5 1/4 x 8 5/8 - offset - 60pgs.
I like it. It's good, well not all of it. The 50's era photos throughout the zine were a nice touch and the photo of grandpa and grandma on the front is very fetching. The review of allnight diners in Richmond is very convenient and I will have to take this zine with me the next time I'm in the capital of the Confederacy. I also liked Kent Moore's journal of the crosscountry trip (the man's got good taste in films, love that Mt. Rushmore). Weaknesses might include the opening short story which, while trying to paint a picture of America the Ugly and the Damned, just ended up being witless (this stuff is done better by people who are ugly and damned). (JD)
POB 12348/ Richmond, VA 23241

NOZZLE HEAD #3/ \$2.00ppd.

7 x 8 1/2 - offset - 36pgs.
If you want to read a straight up, truth (more or less) talkin' monologue then this is the zine for you. Adam O'Toole, bass player from Intent, bares part of his soul in this interestingly formatted and attractively put together piece of zine, and it's not indulgent or boring. There are no band interviews, record reviews or any such zine fare, just Adam talking about music, sex, the Gulf War and punk with its various manifestations from Goth to Straight Edge to skinhead and why he believes young people have formed this culture of their own. If you disagree with his opinions at least it can be said that he's thought them through, has based them on experience, passes few judgements and speaks from a sympathetic, rather than hostile perspective. A different kind of zine. (JD)
5 Oxford Rd/ Albany, NY 12203

SCHIZOPHRENIA #2/ \$2.00ppd.

8 1/2 x 11 - offset - 26pgs.
This is a zine with a focus on the gothic and industrial as it now stands in the Sun Belt (remember your bottle of 21 block or you might loose the snow white tan). I liked it as it was a bit more imaginative than a lot of stuff out now, and lovingly laid out with graphic wise, but I can remember when death bands played with real instruments, before the Sisters of Drum Machine, and am discouraged by the amount of techno crutch bands interviewed. It takes true ability to heavily rely on chips and MIDI and be able to inspire more than waking comas in your listeners and I don't know if any of these guys can do that. Guess I'd have to listen. Featured: Specula, Alien Farm, Theatre of Ice, Dead World, Spo-its, Shadow Project and anarcho feminists. (JD)
600 Grey Squirrel Ct/ Apopka, FL 32712

NECROPOLIS #1/ \$5.00ppd.

8 1/2 x 11 - copied - 16pgs.
More death stuff. No really. This zine is all about dying, funeral practices, methods of execution, body decomposition, epitaphs, weird death anecdotes ect. While much of it comes from THE PEOPLE'S ALMANAC, editor Jenny quotes her sources and puts it in her own words, deriving info. from other sources as well. I found it interesting. Of honorable mention is the essay by Dan Kelly on different cultures' attitudes toward institutionalized suicide. (JD)
Jenny Humphrey/ 18309 W. Anderson Rd./ Sand Springs, OK 74063

SCRAPE #3/ free (29ppd.)

8 1/2 x 11 - offset - 12pgs.
This is more of a list than a zine with reviews on different band releases. No interviews and no non-musical reading matter. These Floridians practice the extremely hip philosophy of charging huge ad rates for businesses but will place free band classifieds. No, I don't know how they do it. (JD)
8601 SW 40 St., Suite 132/ Miami, FL 33155

MARCY #2/ \$4.00ppd.

8 x 11 3/16 - offset (glossy color cover) - 67pgs.
This is an unpretentious, quality, Aussie zine that while resourceful enough to put out such a slick formatted zine, doesn't jump on bandwagons or promote already well known and established artists, focusing instead on more underground Aussie and US bands. Wonderfully irreverent. Especially to my liking was the well argued defense of violent exploitation films by Aidan Loveday as being a cultural critique of upper class value systems rather than the inspiration of serial killers or what have you. Spoken to are Prisonshake, Antiseen, Railroad Jerk, Seaweed, Hoss, Rock and the Pop Narcotic Inc. (JD)
13 Banlett Street/ Kelmscott/ Perth.6111/ Western Australia.

TWISTWORTHY #5/ \$1.00ppd.

8 1/2 x 5 1/2 - copied - 28pgs.
Nothing too amazing. Standard zine fair. Essay on the dubious morality of capital punishment for juvenile offenders. Show reviews. Interviews with Jawbox, Trusty and Things I Saw. (JD)
4030 Cypressdale Dr./ Spring, TX 77388-4925

TEACH ME VIOLENCE #1/ \$4.00ppd.

8 1/2 x 11 - offset - 28pgs.
I like the title, though most peace punks probably won't. WELL YOU CAN'T PLEASE EVERYBODY! This appears to be a prestige format fanzine put out by a guy who is sick of "scene bullshit" and wants to do it his way. Interviewed are Mr. (Warner Bros.)Bungle, Murphy's Law and COC. Promising bad attitude. (JD)
61 East 8th St/ Suite 202/ New York, NY 10003

666 1/2 #9/ \$2.00ppd.

5 3/4 x 8 3/8 - copied - 38pgs.
If any 'zine can't be accused of being too slick this is the one. It doesn't even have a cover! Inside are various interviews with English grind bands Hellbastard and Maelstrom and HC blokes Couch Potatoe. Also are found mumbblings about what it means to be a veagan and an interview with an Israeli anarchist. (JD)
Steve/ 111 Farmingham Rd/ Caterham/ Surrey/ CR3 6LN/ England.

SHOELACE #2/ \$1.50 ppd.

8 1/2 x 11 - copied - 40 pgs.
This zine starts out with a cool piece by Deb Disaster bout our 'hood' called a 'scene', then has a 'Twin Peaks' story, and a bunch of show reviews and record reviews. Interviews with Loose and Shudder to Think. A lot of stuff here. (JX)
PO Box 7952/ W. Trenton, NJ 08628

FLAGRANTE DELICTO #2/ free+stamps

8 1/2 x 11 - copied - 16 pgs.
More interesting rantings from South Dakota. Brad has a scene report, a dumpstering column, school, and reviews. Mostly local info, but was fun. (JX)
PO Box 1916/ Rapid City, SD 57709

CHEW #2/ free+stamps

5 1/2 x 8 1/2 - copied - 20 pgs.
Chew starts out with an interview with Dogs on Ice, then has a comic and a reviews of Bars in the Tampa area. And finally, an interview with Gog. A short but OK zine. (JX)
PO Box 77008/ Ybor City, FL 33675

PUNK SHOCKER #3/ \$2 ppd.

5 1/2 x 8 1/2 - copied - 32 pgs.
A new issue of Punk Shocker here, and, hey it might not be to shocking but it does have some pretty good interviews with Filthkick, Embittered, Revulsion, Genital Deformities and Anemia. It also has reviews, stories and articles. (JX)
8 Cross Lane/ Sacriston/ Durham/ DH7 6DD GB

FUCKTOOTH #2/ \$.50 +stamps

5 1/2 x 8 1/2 - copied - 14 pgs.
Seems most zines from Cleveland are either predictable or boring; but this one is neither. Stuff on Queer Nation, Feminism, Magic J. and gay punks. Definately good, but could've been longer. (JX)
LMD/ 1298 SOM Center #130/ Mayfield Hts, OH 44124

LIBERATE THE OBSESSED #4/ free+stamps

5 1/2 x 8 1/2 - copied - 12 pgs.
This is small, but what is there is really cool. Nice depressing personal stuff, like relationships, non-accepting "scenes", etc. Get this one. (JX)
PO Box 1916/ Rapid City, SD 57709

OOOMPA! OOOMPA! #2/ \$1+stamps

5 1/2 x 8 1/2 - copied - 42 pgs.
The zine with John Travolta on the outside and lotsa cool stuff on the inside. Like wicca magic, marriage, rape, censorship, Boston fun things, sexual harassment, punk fashions, food stuff, bi-sexuals and more! Great zine, so get it chump. (JX)
89 Park Dr #4/ Boston, MA 02215

BUDGET #2/ \$2.00 ppd.

8 1/2 x 11 - copied - 56 pgs.
Great layouts and good band interviews with Mission Impossible, Farside, 411, Lifetime, Up Front and Strife. And a questionnaire to send back. A laid back, not-to-serious attitude makes this one not so typical. Plus I like the fact that the editors are women (I know that's sexist, but all guys zines get boring). (JX)
Chrissy/ 2334 Sebring Av/ Simi Valley, CA 93065

KITTEN KORE #1/ \$1 ppd.

8 1/2 x 11 - copied - 20 pgs.
Kitten Kore: More scene divisions or just a clever title for a cool zine. Well, inside, you'll find a story on sexism on a night in LA, implants and guns. Good layout too. (JX)
PO Box 1563/ Torrance, CA 90505

BLOWIN' CHUNKS #4/ \$1.00 ppd.

5 1/2 x 11 - copied - 20 pgs.
There can never be too many of these small, personal, feminist 'zines. This one is neater and a little better written than most, with various essays on growing up female - or not growing up afraid. (KO)
c/o Alyssa/ 75 Stanton Rd./ Brookline, MA 02146

A DAY IN THE LIFE OF...#1, #2, #3/ free with SASE

8 1/2 x 11 - copied - 8 pgs.
This is a zine that relies on reader participation. The editor solicits stories and accounts of events from the days of peoples' lives. Some of the stuff here is kinda-filler, but there are a few items of interest. It seems that almost any and all submissions are printed, which is probably why alot of this isn't all that exciting. The quality of this zine depends on its readers, so what are you waiting for? (MW)
c/o Carrie Carolin/ 2207 13th Ave. S./ Seattle, WA 98144

FOE #15/ two stamps

8 1/2 x 11 - printed - 16 pgs.
I've never seen this one before. It's got interviews with The Original Sins, Weston, and Jessica - long interviews, too. Frank Foe offers his opinions and some noise reviews. It's kinda dry for my tastes - a little more fun would fatten this up real good. (KO)
c/o Frank Foe/ 145 Chestnut St. Apt 5/ Bath, PA 18024

TORN SCROTUM #8/ \$2.00 ppd.

8 1/2 x 11 - copied - 28 pgs.
This wants to fuck with you. If you need a little mind expansion without feeling insulted, this will do it. With topics such as S/M, religion, children's rights, and others, this one is way out there without being pretentious. Graphically appealing as all hell, too. (KO)
PO Box 1523/ Place Bonaventure/ Montreal, Quebec/ H5A 1H6 Canada

GENETIC DISORDER #6/ 2 stamps.

5 1/2 x 8 1/2 - copied - 28 pgs.
It's a pretty interesting read even though the subjects aren't especially new. Poster Children, SNFU and Coffin Break? I probably wouldn't bother to read about them in bigger magazines. But here it seems worth a read. With Authority don't seem to have much to say and there's also a reprint of a Fugazi article. Worth a read. (LH)
Larry/ PO Box 151362/ San Diego, CA 92175

FASCIST #7/ \$1 ppd.

7 x 8 1/2 - copied - 20 pgs.
This is so funny. This is their special swimsuit issue. Great overkill cut and paste layouts that I can't even begin to describe them. Best take off on Archie and Betty. A steal at only a buck. (LH)
The Fascists/ 480 Otis/ St. Paul, MN 55104

AS LARGE AS LIFE #100/ \$1 ppd.

5 1/2 x 8 1/2 - copied - 28 pgs.
Who the fuck are Propagandhi and do they really have a song called "Ode To Steve Spinali"? Lots to read and it's all handwritten (which is a plus in this case). Reviews of all sorts... Talk about anarchy... Even a shot at Public Enemy (although I'll bet they don't really care. Pretty funny staff breakdown for this special 100th issue... (LH)
#22-1680 St. Mary's Rd/ Winnipeg. Manitoba/ R2M-1C9/ Canada

ANYTHING LESS THAN ANARCHY IS TYRANNY... #1/ 2 stamps.

5 1/2 x 8 1/2 - copied - 12 pgs.
Such fighting words for such devout pacifists... It's not the most groundbreaking information and I don't totally buy the "pacifist-anarcho-communist" line. But it's always nice to know that there are people out there who care about more than the local scene and take advantage of their right to express themselves in print. Certainly worth checkin' out. (LH)
Anti-O-Press/ PO Box 1773/ Santa Cruz, CA 95061-1773

RADICAL PIZZA #5/ \$2.50 ppd.

8 1/2 x 11 - copied - 24 pgs.
Ladies and gentlemen my next guess has been a behind-the-scenes sorta guy. You'll probably recognize his name form various anarchist (and not so anarchist) publications. Ladies and gentlemen, please put your hands together for Mister Robert Black!!! (LH)
Conspiracy M.E.D.I.A./ PO Box 158324/ Nashville, TN 37215

MARKS IN TIME/ \$4.50 ppd.

8 1/2 x 11 - copied - 100 pgs.
If you ever wondered what the GoGo's were like in the pre-MTV days... If you ever wondered what their history was and where their roots came from... If you ever wondered what Belinda Carlisle would look like with an extra 50 lbs... Look no further, this is the last word on the early GoGo's years. Not much written by the compilers, but just about every newscipping imaginable from the above and underground press. Hope they do a "Part Two, the Diet Years" or a "Where Are They Now" kinda thing. Great even if just for the photos alone. (LH)
PO Box 421912/ San Francisco, CA 94142

YOUR CUTE CORPSE #1/ \$2.25 ppd.

5 1/2 x 8 1/2 - copied - 28 pgs.
This is another zine in the *Cometbus* vein, with an accent on personality and things that most would consider "not punk" (articles on *Sassy* magazine and a review of the new Soho LP). This is not a putdown at all as I enjoyed this fully, even if the subject matter wasn't my favorite. If I had to describe this in one word, I'd sat it was "fun". Keep it up! (MW)
POB 144/ Phoenix, MD 21131

WAXPAPER #2/ 50¢ plus 2 29¢ stamps

8 1/2 x 11 - copied - 36 pgs.
It's your basic zine grab bag - art, poetry, recipes, and Calvin and Hobbes cartoons included. I found the pieces on racism and safe sex to be refreshing and original, and hey - it even comes with a condom (mine's a blue one!). The humor is also more slapstick and lighthearted than I'm used to seeing in punk zines; this is a welcome thing. Cool. (MW)
c/o Tracey Peck/ 4529 E. Buckeye Rd./ Madison, WI 53716

SCHMAGA Vol. 3, #1/ \$2.00 ppd.

5 1/2 x 8 1/2 - copied - 42 pgs.
Fiction, poetry, and drawings from aspiring literary scholars and their ilk. Espresso, anyone? Yes, I'd like to have one of those blueberry scones over there. Yes, the one next to that quiche pie. Yeah, that'll be about it. Thanks. (MW)
Jim Kern/ POB 8062/ Vallejo, CA 94590

GAYBEE #2/ \$1.00 plus 2 29¢ stamps

5 1/2 x 8 1/2 - copied - 32 pgs.
Pick of the month, kids! A queer-ish zine that breaks all of the boundaries of queer zine land. I don't know if it was the cat pictures, the Ernie & Bert safe sex guide, the recipes, or those darned cute drawings, but this is refreshing. They're dorks, and it's obvious that they don't care what other stodgy queer zines will say about them. That's why I like this. There's cool, down-to-earth essays on women's rights, queer stuff, and other people issues like these, too. With a name like "Gaybee", the *Bimbox* boys will be excited. Get it. (MW)
POB 343/ Portland, ME 04112-0343

HEATSEEKER #7/ \$2.00 ppd.

5 1/2 x 8 1/2 - copied - 16 pgs.
It says on the cover "100% poetry free" - praise the lord! Boy, do these guys have attitude. Lots of humorous rants on liberal topics, a startling revelation about Glenn Danzig and LL Cool J (they're brothers, you know), and a swell review of the last La Toya Jackson concert, all in this issue. Even they get promo tapes from Combat... (MW)
45 Alida/ Box 5/ Ashland, OR 97520

REBEL SOUND #3/ \$2.00 ppd.

5 1/2 x 8 1/2 - copied - 48 pgs.
A fanzine in the more traditional sense. A few letters, reviews, and well done interviews with Jawbox, Helmet, Naked Raygun, and the Radicks, who it seems this zine is named after. This kind of reminds me of *Stranger* fanzine from New Jersey, if you're familiar with them. A good local zine from Massachusetts packed with info for the local scene. (MW)
POB 183/ Dalton, MA 01227-0183

BUTT UGLY #6/ \$2.00 ppd.

8 1/2 x 11 - copied - lots 'o' pgs.
Been hearing a lot of hype about this, so I was glad to be able to check it out. It's jam-packed with small type, so there's plenty to read. The best feature was an interview with this guy named Sam from some obscure punk band; it was funny. There's an Antischism tour diary, an interview with Satan on a Stick, and a rad discussion with Lenny Goose, a transsexual zine editor from Boise who has an obsession with Mykel Board (weird, huh?). Good job. (MW)
408 E. Roberta Ave./ Waukesha, WI 53186

SNOT RAG #3/ \$1.50 ppd.

8 1/2 x 11 - copied - 26 pgs.
There's something like 8 interviews here - fuck, that's a lot of work! Together with a lot of ads and an editorial page, that's the zine. It's well done and very readable, especially good for those long, relaxing sessions sitting on the toilet. Oh yeah, and some of the S.E. guys in the photos are reeeeeeally cute, too. (MW)
c/o Karl King/ POB 1330/ Hagersville, Ontario/ NOA IHO/ Canada

DOUBLE BILL #1/ \$3.00 ppd.

7 x 8 1/2 - copied - 32 pgs.
From the makers of *J.D.'s*, *Jane and Frankie*, and *Bimbox* comes this twisted tale of "Bill vs. Bill". William Conrad (of "Cannon" and "Jake and the Fat Man") and William S. Burroughs (wife-killer and author of *Naked Lunch*) battle to the death in this action packed, non-stop thriller. Cannon, with his "smile as sweet as a rose" and "chest full of powerful muscles" learns target practice the hard way with that tired ol' misogynist junkie Bald Bill, and it's about time. Has punk failed? Absolutely. They've got a zine; now all they need is a gun. (MW)
POB 55/ Station 'E'/ Toronto, Ontario/ M6H 4E1/ Canada

BACTERIA OF DECAY #11/ \$2.00 ppd.

5 1/2 x 8 1/2 - copied - 44 pgs.
Jam-packed with tiny type, this zine is really satisfying! Really now, this zine was originally meant to be published on a format twice this size, so don't be misled by the small packaging - there's tons of stuff here. Interviews with the Melvins, Gorilla Biscuits, Elegy, and the standard reviews, opinions, and such. Perhaps the part about this I liked the most would be the columns. I wouldn't say that I was blown away by any of the writing, but it's obvious that the editors try hard to solicit opinions from a wide variety of people from all over the place. This was what a zine is supposed to be, I think. Worth your attention. (MW)
63 Lennox/ Buffalo, NY 14226

FRINGE #1/ \$6.00 ppd.

7 x 10 - offset - 76 pgs. - Japanese
A well put together zine with the expressed intent of familiarizing the Japanese with band/labels from the US, Europe, and Australia (read: everything is written in Japanese, ya schnook). Heavy emphasis on the Northwest/ Subpop thing, but also featured are MC4, Doughboys, Big Drill Car, Hard-Ons, Snuff, and The Devil Dogs. Great issue, 'cause it ain't for whitey. (MM)
Akane Nakamura/ 3688 Tsuboh-cho, Fukuyama, Hiroshima, 721 Japan

NO DUH #1/ \$1.00 ppd

5 1/2 x 8 1/2 - copied - 20 pgs.
Stories, good (interesting and diverse) fiction, and an interview with Juliana Luecking. Off to a rockin' start. (TM)
2 Aldie St. Apt 1/ Allston, MA 02134

GUNK - #2/ 2 \$0.29 stamps

5 1/2 x 8 1/2 - copied - 42 pgs.
Very cool zine. This is an all-grrrl skate zine put out by some way rad highschool grrrls who really know how to mix energy, politics, humor, and a female perspective on skating. Fuck, yeah. (SB)
c/o Ramdasha Bickeem/ 16 Lordstirling Rd./ Basking Ridge, NJ 07920

FANZINE REVIEWS

HYPE #7 & 8/ \$1.00 ppd.

Tabloid - newsprint - 28 pgs.
A very professionally done zine/paper hailing from Seattle that concentrates heavily on the Northwest scene. Issue #7 has interviews with The Accused, Helmet, Tar, Fluid, Marble Orchard, and Dead Moon; issue #8 features Love Battery, Peter Bagge, No Knife, and more. Good cartoons but nothing fancy but still worth a look (especially if Seattle is you kinda thing). (MM)
305 East Pine St./ Seattle, WA 98122

WASTED - #1/ 30 pence-UK, free-foreign.

6 x 8 1/2 - offset - 32 pgs.
Chock full of U.K. band interviews, such as Decline, Exit Condition, Downfall, Shutdown, and Older Than Dirt. Gives you a good feel for what's going on in that area, "scene wise". Lots of record and zine reviews as well. What we have here is a "D.I.Y.", uh, I mean "Do it for the kids" effort. That's what keeps it all going, good job. (SB)
1 Cavendish Road/ Heaton Mersey/ Stockport/ SK4 3DN/ UK

WIND CHILL FACTOR - #4/ free

8 1/2 x 11 - offset - 48 pgs.
Snotty anarchist punks from Detroit! A way cool zine that's loaded with attitude and information. This is a zine for those who like a little militant action-oriented politics for their coffee table reading. Refreshingly full of consistently interesting reading material. (SB)
PO Box 81961/ Chicago, IL 60681

COMETBUS - #27/ \$1.00

5 1/2 x 8 1/2 - offset - 107 pgs!!!
This is definitely the coolest, most creative, inventive zine I have ever read, no kidding. If I hadn't already turned in my Top 10, this would have been #1! It basically took me all day to get through Aaron's adventures around the country and back, his scams, and endless interesting tales on life. After reading this, you'll want to drop everything and travel around exploring the country. (SB)
order from Blacklist: 475 Valencia St./ San Francisco, CA 94103 or Lookout! Records/ PO Box 11374/ Berkeley, CA 94701

WAFFLE #2/ \$2.50 ppd

5 1/2 x 8 1/2 - printed - 74 pgs.
The great takeoff on Sonic Youth's "Goo" cover here. Kept me laughing. One of the best overall zines I've seen in a while. Interviews with the Melvins (meanders a bit), Mr. Bungle, Duh, Helmet (with word association!), Consolidated, Tribe Called Quest, some really good fiction, zine reviews etc. Something here for everyone. (TM)
c/o N. Tolentino / Porter College #715, UCSC / Santa Cruz, CA 95064

PUNCHLINE #12/ \$1.75 ppd

8 1/2 x 11 - printed - 32 pgs.
Last scheduled issue of the Punchline. I'm definitely bummin' on that one. Subtitled the 'Age of Discover-Up'. Uncelibrating the 500th anniversary of Columbus. As with previous issues, the terms "Political Graphics" are defined here. No real favorites in this one - it's all excellent. Thanks John. (TM)
PO Box 460683 / San Francisco, CA 94146

DEAR JESUS #39/ \$2.00 ppd

8 1/2 x 11 - printed - 40 pgs.
Sam's back with another great read. This issue contains an decent argument between Sam and Adam (Born Against), interviews with Mykel Board (great), Revelation Records, Nation of Ulysses, article/interviews with punk rock politicians Bob Beyerle, Jello Biafra and Doc Dart, a Born Against tour diary, zine / record reviews, etc etc. Hefty punk readin. (TM)
PO Box 1145, Cooper Station / New York, NY 10276

KICK IT OVER #27/ \$3.00 ppd

8 1/2 x 11 - printed - 48 pgs.
Includes a history of KIO, and lots of articles - subject matter ranges from sexuality (Coming out as a Heterosexual) to social/ political change (Sami Resistance, Paths to Social Change, becoming an Uncitizen, etc), and a large letters section. I was impressed how they managed to avoid being another knee-jerk political magazine, as there's certainly too many of those already. (TM)
PO Box 5811, Station A / Toronto Ontario, M5W 1P2 / Canada

FUNCTION #2/ \$2.00 ppd

5 1/2 x 8 - copied - 40 pgs.
Well. Unfortunately I didn't see the apology for the small type until after I was irritated. A lot of stuff here that I really wanted to read, but fighting against the miniscule type made it hard. Great interviews with Rorschach, One Step Ahead and the (805) people. Articles, record reviews etc. Interviews are definitely the strong point here. (TM)
20946 Bryant St. #31 / Canoga Park, CA 91304

ALIEN PSYCHIC FACTOR #6/ 3 stamps/trade

5 1/2 x 8 - copied - 38 pgs.
This is it. This is an exceptional zine. There's no boring band interviews, no draining knee-jerk political shit, no menial record reviews. This only contains insane religious reprints, quizzes for modern girls, graphics, reprints from employee handbooks, and various bitching and moaning This is entertaining reading. Comes with a totally great patch. (TM)
1255 26th #A / Oakland, CA, 94607

GROBI #1/ \$4.00 ppd.

German music zine: Gwar, Myrta Loy ect.
Wolfgang Wagner Fritzenrain 3 / 7406 Mossingen / Germany.

WAFFLEBUTT #1/ \$1.00 ppd.

Seattle shit zine. Some good bits. Mostly hand written.
POB 19416 / Seattle, WA 98109

GATOR FARM #1/ \$.60 ppd.

Interview with Pounded Clown and various writings.
800 Crooks Ave / Kaukauna, WI 54130

RADIO RIOT #8/ free (postage).

Newsletter dealing with opinion and scene info. One page.
WRSU / 126 College Ave. / New Brunswick, NJ 08903

CHUMPIRE ZINE #5/ \$.60 ppd.

Band interviews. This month Nation of Ulysses.
Greg / Rd 2 Box 530 / Coopersburg, PA 18036

FLORIDA CONTACT LIST #17/ \$.29 ppd.

Resource guide: includes zine/record reviews, info on recording studios, GG Allin interview.
POB 7521 / North Point, FL 34287

OSTOCOLO #1/ \$.60 ppd.

Brazilian - with comics and art.
Rua Marques Do Herval 682 / 12100 Taubate Sp / Brazil.

VIENNA SAUSAGE #2/ free (pay the postage).

Zine from the southland. Interviews, self conscious poetry section.
621 Zinnia Ave. / Metairie, LA 70001

SUCKERS #9/ \$1.00 ppd.

GG Allin fanzine with some other stuff.
Chris Laurence / 1404 Leader Dr. / Killeen, TX 76542

THE BEE'S KNEES #1/ \$1.00 ppd.

Focus on women's issues. Poetry.
Annie/ TESC / BLDG C, Rm. 315 / Olympia, WA 98505

CONCRETE CAPITA #1/ \$.50 ppd.

Political stuff and newspaper articles of a relevant nature.
Matt Hukah / 96 Prospect St. / Litchfield, CT 06759

WHATEVER RAMBLINGS #10/ \$.90 ppd.

Mostly ramblings with a punk intent.
5 Greenview Ave / Princeton, NJ 08540

DAUCHAU #6/ pay postage.

Clean looking zine with a death kind of angle. Fiction, essay.
POB 5663 / Norman, OK 73070

NOISY CONCEPT #1/ .50 ppd.

Vegetarian and hemp propaganda.
Mike Thain / 621 Bassett Rd./ Bay Village, OH 44140

PUDCHAIN #2/ \$.50 ppd.

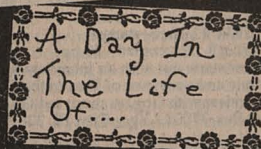
Band interviews, ect.
1107 Severview Dr. / Crownsville, MD 21032

BLACK INK WHITE PAPER #8/ \$.60 ppd.

Hand written zine with reviews mostly.
POB 5334 / Horseheads, NY 14844

PICK-UP TRUCK #3/ \$1.50 ppd.

Cartoons, interviews, essays.
3802 Karma Way / Louisville, KY 40241



COMETBUS 27 - \$1.00





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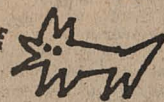
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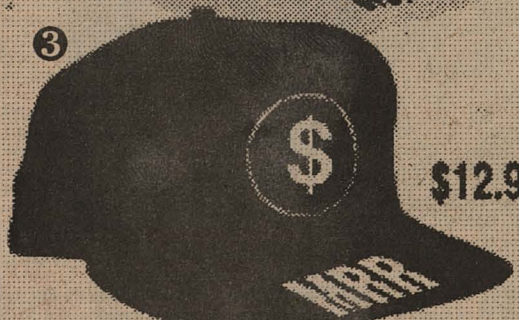
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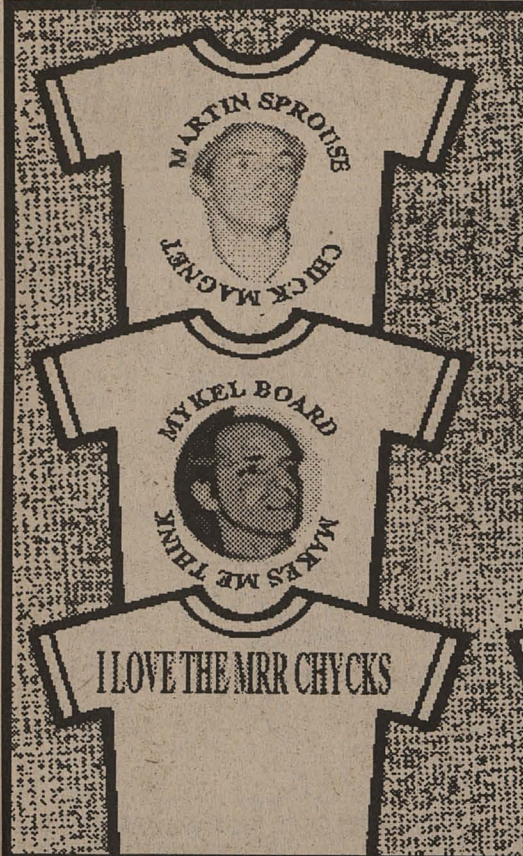
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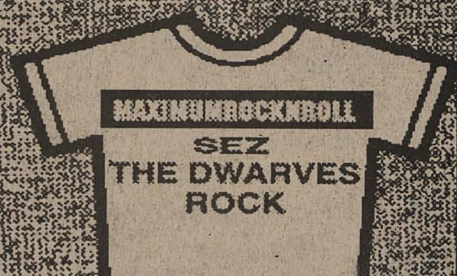


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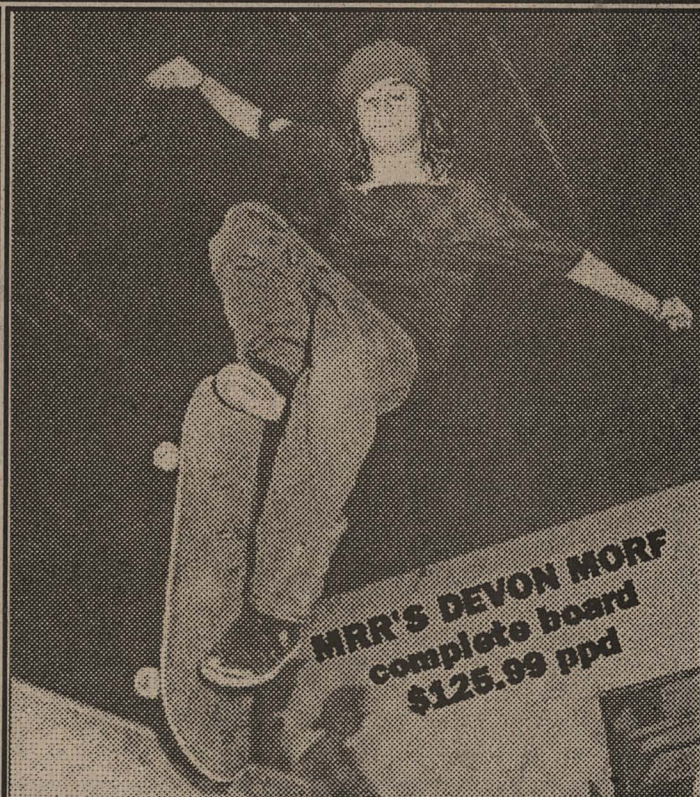
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Do-It-Yourself Resource Magazine No. 1

There has been a great amount of talk throughout the punk and hardcore scene about moving towards greater independence in our activities. PROFANE EXISTENCE and MAXIMUMROCKNROLL have decided to join forces and put together a resource magazine which will help us put the ideas brought up over the last year throughout our pages into concrete action. We wish to put together as one magazine a resource which will benefit the entire scope of D.I.Y. activities, for use by bands, promoters, small labels, etc.

We will be compiling the resources geographically trying to give as a complete listing of DIY and related activities as possible. The thoroughness of this project will depend on the response we get from people involved with different projects. Listings in this magazine will be free of charge--all you have to do is send in a postcard with the information requested below. This will be an international magazine so we urge all to send a listing.

BANDS: Name / Address / Telephone Number / Brief Description (40 words or less please!)

DISTRIBUTORS: Name / Address / Telephone Number / Specialty (Vinyl, cassettes, CD's, zines, etc.) / Area of Coverage (Mailorder, wholesale, gigs, etc.)

LABELS: Name / Address / Telephone Number / Brief Description (40 words or less please!)

PROMOTERS/VENUES: Name / (Mailing) Address / Telephone Number / Hall Capacity / Is Lodging or Food Provided? / Working Terms (guarantee, percentage, etc.)

RADIO STATIONS: Station Name & Call Number / Band Frequency / Address / Telephone Number / Contact Person / Punk-HC shows and times.

RECORD STORES/BOOK STORES: Name / Address / Telephone Number / Specialties

ZINES: Name / Address / Telephone Number / Postage Paid Price / Frequency / Size / Description (40 words or less please!)

MISCELLANEOUS: We also ask people to send in tips on cheap places to eat, free clinics, crash pads, etc. These listings could be especially helpful for touring bands who may be wondering where to find the veggie grub in Tulsa, Oklahoma!!!

ADS

Of course ads will be sold to help pay for this project. However, to make this resource issue as fair as possible we have decided to have only one size. We are doing this to make ads just as accessible to the small 20 page fanzines as the big record conglomerates!

The ad size available is 3 3/4" across by 2" down or 95mm x 51mm (basically a slightly elongated business card size). The cost for ads is \$20 which will help keep the cover price as low as possible. Please, only one ad per label, zine, promoter, etc.

Send all ads to:

**MAXIMUMROCKNROLL
P.O. BOX 460760
SAN FRANCISCO, CA 94146-0760**

Send your listings and information to:

**PROFANE EXISTENCE
P.O. BOX 8722
MINNEAPOLIS, MN 55408**

**LAST CHANCE: DEADLINE FOR
LISTINGS AND ADS IS APRIL 1.
MAGAZINE TO BE OUT IN MAY.**

OK, the name's kind of a dorky Bay Area thing, if you can come up with a better one then stop complaining and write us!